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COMPILED
Gurukula Kangri Vishwavidyalaya

PEN INDIA

POETS **P**LAYWRIGHTS **E**DITORS **E**SSAYISTS **N**OVELISTS.

A WORLD ASSOCIATION OF WRITERS

THE INDIAN P.E.N.

THE ORGAN OF THE P.E.N. ALL-INDIA CENTRE

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VOL. XXXII JANUARY 1966 No. 1

BOOKS FROM THE NETHERLANDS*

Bibliotheca Neerlandica is meant to introduce the English-speaking world to the great works of Netherlands literature, neglected because the language they are written in is so little known. At first one is inclined to wonder how necessary such a project is, for, after all, writers like Ibsen get acknowledged and translated without difficulty. Still, it is not only tremendous masterpieces that readers look for. Masterpieces, though they are the pride of the nation that can claim them, are beyond nationality. But literature also expresses, more naturally than painting or music, the things that would make us different from each other even if all the world spoke the same language. We do not want to transcend these differences all the time; sometimes we prefer to relish them, even to dwell on the superficial. Brooding on these differences, we can sometimes enjoy the sensation of creating our own synthesis, as a change from absorbing the wisdom of a greater mind. To feel this, though, we need to have what we read falling in one of the gaps in our picture of the world. That is where a series like this comes in more useful than random translations. The publishers very cleverly remind lovers of English literature that Milton is supposed to have been influenced by Vondel's "Lucifer," a text-book fact that suddenly comes to life and suggests a surrounding pattern of development that would be stimulatingly like and unlike what is already known.

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* *Marriage Ordeal*. By GERARD WALSCHAP. Translated from the Flemish by A. BROTHERTON. (234 pp. 1963. 25*s*.); *The Man in the Mirror*. By HERMAN TEIRLINCK. Translated from the Flemish by JAMES BROCKWAY. (182 pp. 1963. 21*s*.); *Old People and the Things that Pass*. By LOUIS COUPERUS. Translated from the Dutch by ALEXANDER TEIXEIRA DE MATTOS. (265 pp. 1963. 25*s*.); *The Garden Where the Brass Band Played*. By SIMON VESTDIJK. Translated from the Dutch by A. BROTHERTON. (312 pp. 1965. 30*s*.); *Mediæval Netherlands Religious Literature*. Translated and introduced by E. COLLEDGE. (226 pp. 1965. 30*s*.) (All five books in the Bibliotheca Neerlandica Series. Sythoff, Leyden and Heinemann, London)

Coming to the books themselves is a bit of a disappointment. They are only five out of the series of sixteen, and they come from the extreme ends of it. Four of them are modern novels; the dates of first publication are not given, but they are all set in the early twentieth century; and they all concentrate on a restricted group of characters, and avoid what is local and particular in favour of significance and intensity. This is ambitious, but — in translation at least — ambition, unless it is triumphantly achieved, is no asset. I suppose a writer who aims high always faces this problem, whatever language he writes in; it really has nothing to do with the language barrier.

Gerard Walschap's "Marriage" and "Ordeal" are long short stories, one about a village ne'er-do-well who is saved by his marriage, the other about a miserable, warped little weakling who also is saved, by suffering. They are written in a sharp, direct style that is meant to surround the story with impersonal folk wisdom. Form alone, though, is not enough to prevent the conversions seeming forced. Herman Teirlinck in *The Man in the Mirror* gives his hero no conversion, though he paints his hypocrisies and selfishness with lingering hatred. The novel is in the form of a self-analysis addressed by an old businessman to himself as if to another man. The only touch of tenderness is in the figure of a serene old peasant woman. There is no such symbol of peace in Louis Couperus's *Old People and the Things that Pass*. Here the close, heavy atmosphere of all these novels is at its most intense. A group of old people, burdened by a terrible sixty-year-old secret, watch time go slowly by. The weight of the gradually accumulating past, and the fear of old age, are in every character in the novel. The effect is marred by some glaring impossibilities in important parts of the plot, which turn it into melodrama instead of gathering doom.

These three novels share the common twentieth-century literary belief that anything horrible is somehow more true than the rest of life. The writers hoard their effects for descriptions of secret gloatings and loathings; what they oppose remains blank, and the effect is merely depressing. The impulse to life itself is represented by a few characters of a simpler type, old peasant wisdom and "strong" people of the old school who have a mysterious power of their own. Otherwise life takes on reality only in moments of humiliation.

Simon Vestdijk's *The Garden Where the Brass Band Played* is more successful. For one thing it is about adolescence, when bewilderment at life is quite in place. And it admits many different pressures on the soul of the hero, his family, music, medicine — with the main theme, his love for the strange girl Trix, drifting through it all quite vaguely. There is only one symbol and that is the mild one of a municipal park; and mere chance plays a large part, like Trix's unusual height, so much insisted upon and so pointless. These things give objective reality to the author's world and only through them can we accept his larger concepts.

The fifth book, *Mediæval Netherlands Religious Literature,* illustrates the very opposite kind of writing. Here we are plunged into a clear joyous stream of thought, where all things, good or bad, are gifts from without. There are several extracts, each with a grave charm of its own, but all acknowledging a scheme of things outside ourselves which is made visible only by implication. There is very little description of the outside world, this time because it is important only for what lies behind it. Joyful acceptance takes the place of horror; no sin can affect one's view of human nature. There is a tale among these extracts of a runaway nun who is saved by Mary — what she does is less than the fact that she is saved, she is great in the possibility of salvation, unlike poor Henri M. (the man in the mirror) who, repent as he may, *is* the sum of his actions and nothing more. The contrast is fascinating, and Netherlands literature probably has many more of them spanning the gap between mediæval and modern literature.

Elizabeth Reuben

BRITAIN'S EXPANDING BOOK TRADE

Books, it has been said, are the means by which civilization is carried triumphantly forward.

Books can entertain us, give us the benefit of other people's experience, the stimulus of fresh viewpoints. But they can also instruct. They contain the knowledge and experience by which public services can be improved and social projects developed.

Britain's first World Book Fair, held at Earls Court, London, in 1964, at which firms from over 20 countries offered 100,000 titles, illustrated the thriving state of Britain's book industry, not simply in terms of cash and expansion, but in quality of production and diversity of subject. Opening the Fair, Queen Elizabeth II said: "The British book trade has every right to be proud of its achievements since the war."

The yearly turnover of the book trade, defined as gross income received by publishers from sales to retailers, is now eight times its pre-World-War-II level. Exports have shown a healthy increase, too. Before the War less than one-third of the industry's output went abroad. Oversea sales in 1964, by contrast, were 43.9 per cent of the total turnover. The proceeds of these sales amounted to £23m. (Rs. 30.7 crores).

The increase in the percentage of total output which now goes for export hardly tells the story, however, for the actual production of books has vastly increased. Put another way, exports of books from Britain have expanded greatly since 1939, despite a sharp rise in costs of production. Paper costs seven times as much, for example, and printing costs have quadrupled. Book costs, nevertheless, have by no means risen in proportion to those of many other products.

The number of new titles produced each year in Britain reaches the formidable figure of 20,000. To help both readers and the trade to find their way about in this vast total, a number of organizations, such as the National Book League and the Association of Special Libraries and Information Bureaux (A.S.L.I.B.), have set up information bureaux of various kinds.

Then, too, Britain's public libraries cover the whole country, with 500 public library authorities running 40,000 library service points, holding about 77m. books and making more than

460m. loans a year. Over £7m. (Rs. 9.3 crores) is spent every year on new library books.

One reason for the expansion of Britain's export book trade is its concentration on, and competence in, educational and technical publications. This is timely, because so many newly-independent countries are avid for material of this kind.

Trade in this branch of publishing has, in fact, always been a feature of the British book industry. Firms such as Macmillan, the Oxford University Press and Longmans have long had branches in India and Australia, while the Oxford University Press has, for several years, also had branches in important centres of Africa.

The emphasis on educational and technical books has, of course, increased vastly, as the need for social advancement, land reclamation, architectural projects and production in all fields has been translated into practical development schemes. If one considers seven categories of books— education, chemistry and physics, engineering, mathematics, medicine, technical and trade (including commerce and industry) — the number of titles rose from 2,609, or 15 per cent of the total output in 1937, to 5,522, or 21 per cent in 1964.

The largest single export market for British books is the United States of America, which takes £5m. (Rs. 6.7 crores) a year. Australia comes next, followed by Canada and South Africa.

An important post-World-War-II development in British publishing has been the enormous increase in the production of paperbacks. In 1963, the latest year for which figures are available at the time of writing, British publishers produced about 231m. volumes, of which the "limp, flush and paperback" varieties probably accounted for some 121m.

Ten years ago there were only 17 firms producing paperbacks in Britain. Now there are more than 150. They include well-known names such as Penguin, Pan, Fontana, Methuen (University Paperbacks), Faber, Dent, Collins, Cassells and Jonathan Cape.

The range of literature available in paperback form is tremendous. The whole field of fiction is covered, and in non-fiction there is hardly a subject which is not represented. In some series, such as Penguin (Pelican, non-fiction) and Pan (Piper, non-fiction) books, three out of five titles represent brand new books specially written for publication in this form.

Whereas paperbacks began as cheap, ready-to-throw-away productions — the first Penguin paperbacks, costing sixpence, appeared in 1935 — they are now frequently of excellent quality, with prices varying from about two shillings to 50 shillings.*

DENNIS BARDENS

CORRESPONDENCE

VEERESALINGAM'S LIFE

I have been entrusted by the Publications Division (of the Government of India) with the work of preparing a biography in English (in the Builders of Modern India series) of the late Kandukuri Veeresalingam Pantulu, well-known Telugu writer and pioneer of social reform in Andhra.

In collecting material for this book, I shall be grateful for any help by way of suggestions on sources like books, letters, and diaries or anecdotes throwing light on his life and work. All manuscripts or such other items made available to me in this connection will be carefully returned after use. Correspondence may kindly be addressed to:

D. Anjaneyulu,
"Saketa,"
42 Mandavalli Street,
Madras 28.

D. ANJANEYULU

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* By courtesy of the *British Information Services.*

THE GOKHALE INSTITUTE OF PUBLIC AFFAIRS

GOLDEN JUBILEE CELEBRATION

Fifty years of continuous and devoted service to a great public cause is proper matter for legitimate pride for any person or institution. This legitimate pride belongs very properly today to the Gokhale Institute of Public Affairs of Bangalore and its founder and chief worker D. V. Gundappa. The Institute began work in 1915 and celebrated its Golden Jubilee last October.

The idea behind the institute is that any person who wishes to take part in public affairs to some good purpose should take the trouble to understand the basic elements of these affairs. Nothing very deep? Yet so few of us seem to be really aware of this simple truth. The only occupation in which one needs no previous training, to judge from practice today, is politics; and the only office, equally facile, is that of "a servant of the public" in a democratic government!

Things were different fifty years ago because as a dependent population we had to fight for every inch of advantage in any discussion with the then government. The idea that hard training and work were required for success in politics was made familiar by that great servant of India, Gopal Krishna Gokhale. He had derived it from his masters and seniors, Dadabhai Naoroji, M. G. Ranade and Pherozeshah Mehta. Srinivasa Sastri first brought it to Bangalore. Perhaps from him, or possibly because it was in the air, Shri Gundappa got the idea of a place where men interested in public welfare could gather and work together and learn things; and with the help of a few staunch friends he started this institution.

Ideas like this take root slowly anywhere. In Mysore, where there was no wide public consciousness of a divergence of interest between the populace and the ruler as yet, most persons must have thought that there was no need for such an institute. But Shri Gundappa is something of a seer; and he had the hope and patience of men of that class. It took him thirty years to make a good number of friends take his idea seriously and stand by him and work with him. He got help which enabled him to start a journal and begin studies in various directions.

Hard work over a decade gave the Institute a building of its own. His own sacrifice and the assistance of friends gave it a library of considerable size. Young men gathered round the ardent and self-sacrificing master and worked under his direction and produced results which have compelled admiration. And now we have had the Golden Jubilee.

This was a grand celebration. His Highness the Maharaja of Mysore, Jayachamaraja Wadiyar, presided and delivered an address well worthy of the occasion. He announced also a donation of Rs. 5000. The Jubilee Celebration Committee had made a collection for the support of the institution and made a first payment of Rs. 10,000. Shrimati M. S. Subbulakshmi and Shri T. Sadasivam made a donation of Rs. 10,000 to found a lecture in honour of the great leader Chakravarti Rajagopalachari. Shri Gundappa could at last say that he had not merely attempted something but done something. As His Highness, the President of the celebrations, said, every one realized that Gundappa was the Institute and the Institute was Gundappa and that the Institute was filling a great need of our times. The Celebration Committee issued a souvenir volume on the occasion.

To others this may seem a culmination, a fruition. To Shri Gundappa it is this only partly. Much more than the culmination or fruition, it is to him the beginning of a new spell of work, if possible on a larger scale. Shri Gundappa is a man of many parts. He is a genuine poet and a great prose writer. He is a scholar in Sanskrit and English. He is a guide and patron to young people engaged in literary work. He is a journalist who has supported journalism and rarely received support from it. He is a philosopher and a believer in God. But of this man of many parts the Gokhale Institute of Public Affairs has taken the better part of seventy-five years of life to its service. Such service is its own reward, but he deserves something more. His countrymen owe it to this great Indian — for working in Bangalore he has always served the whole of our country — to reassure him that even when he grows too old for this work the work itself will go on. He himself needs nothing; his Institute needs everything — more men to work, more money from the public, more support from Government. Above all the Institute needs more appreciation of the work it has so far done and the much more that it can do if we, the people, take more interest in it and take more trouble to be of help, and make more use of it.

M. VENKATESA IYENGAR

SAMANVAYA

[Our Honorary Member Shri Kakasaheb Kalelkar has recently been working on a very interesting project, aligned in its objectives to P.E.N. ideals. This project is outlined below—ED.]

All his life Kakasaheb has worked towards *Samanvaya* (harmony), *i.e.*, the coming together of all religions, cultures and races in loving co-operation. About ten years ago, returning from Japan, Kakasaheb went straight to meet Vionoba Bhave at Bodh Gaya where the Sarvodaya Sammelan was being held that year. Here Kakasaheb first mentioned to Vinobaji that Bodh Gaya was the right place for starting a Samanvaya Ashram since it was the land of the Sage-King Janak and his celebrated *guru* the great Yajnavalkya, who were both eminent *sadhaks* and exponents of Vedanta. Bihar was the home of Lord Buddha and Lord Mahavir; also the last of the Sikh Gurus, Guru Govind Singh, was born in Patna. So Bihar seemed the right place from which this movement could be launched.

Vinobaji had been thinking along the same lines. So with a gift of land from the local Shankara Math of Bodh Gaya, the Samanvaya Ashram was started very near the main Buddha Mandir. Recently Vinobaji asked Kakasaheb to take a special interest in this Ashram and Kakasaheb has been going there every few months.

Last year, he felt that a special annual festival should be started in Bihar to emphasize this paramount need of the times. Kakasaheb said, "Just as Pooja is the special festival for Bengal, so Samanvaya Parva Mahotsava could well become the special festival for Bihar."

His suggestion is that various aspects of different religions, especially Buddhism, be studied with reverence. And good and acceptable aspects of all religions should be emphasized, brought forward, discussed and assimilated. The differences would naturally remain. They could be understood and appreciated if the attitude of mind is steeped in *Samanvaya*.

This festival should be such as could be appropriated and enjoyed by every village; a festival of perhaps four or five days consisting of a few lectures along with music, dance, poetry, exhibitions of paintings, all bringing out the beneficent sovereignty of *Samanvaya* in all departments of life.

For years specialists, scholars, partisans and priests have spoken eloquently about the beauty of their own religions. Kakasaheb wants each person now to bear witness to the good and the great that he finds in religions other than the one to which he is attached.

All these suggestions were received with enthusiasm by some leading people of Bihar like Sudhanshuji, the speaker of the Legislative Assembly, Sharayubabu, the Sarvodaya organizer, Upendra Maharatriji, the artist, and others.

This year, the first Samanvaya Parva festival was celebrated in four places from October 5th to 11th, between Dussera and Sharad Purnima. The festival was inaugurated by Kakasaheb in the Samanvaya Ashram, Bodh Gaya, in the presence of Vinobaji.

Later celebrations were held in Purnea, Panipatra, where there is a beautiful Ashram doing Sarvodaya work, and the last was held in Patna on the 11th evening. At each of these places, Kakasaheb explained the significance, importance and need of *Samanvaya*. Hindus, Christians, Muslims and Sikhs took part enthusiastically.

It was a small but good beginning, for thinking people were already planning for next year when we parted.

SAROJ NANAVATI

Human life without friendliness is not worth having. And we are perhaps the most practical of mortals, who seek the end that the great masses of mankind desire — a mild and genial air to breathe. We writers of P.E.N. want to serve humanity at large in the ways, perhaps the only ways, in which the written word and the makers thereof can serve humanity — by linking up country by country the love of literature, and by helping to restore to a bleak and starved world a friendly atmosphere.

—JOHN GALSWORTHY

NOTES AND NEWS

The *Soviet Land Nehru Awards* for the best works of literature and journalism devoted to the cause of world peace and friendship between India and the Soviet Union, were announced recently.

The prizes for literary writing were as follows:

First Prize — Rs. 15,000.	Shri Sumitranandan Pant for *Lokayatan.*
Second Prize — Rs. 7,500.	Shri Sardar Ali Jafri for *Ek Khwab Aur.*
Third Prize — Rs. 5,000.	Shri Jagjit Singh Ahmad for the Panjabi translation of *Virgin Soil Upturned.* Shri Suresh Joshi, Shri Jayant Pathak and Shri Ramanlal Pathak for their translation into Gujarati of *And Quiet Flows the Don.*

Additional Prizes for Translation:

1. Shri Amrit Rai: Hindi translation of Nikolai Ostrovsky's *How the Steel was Tempered.*
2. Shri Lingaraju: Telugu translation of Maxim Gorky's *Mother.*
3. Shrimati Savithramma: Kannada translation of Chekhov's short stories.
4. Shri Raghunathan: Tamil translation of Maxim Gorky's *Mother.*
5. Shri Sachi Raut Roy: Oriya translation of Mayakovsky's poems.

Prizes for Journalism were awarded to:
Shri Banarsidas Chaturvedi (*Roos ki Sahityik Yatra*); Shri Ravishankar Raval (*Dithan Men Navan Manavi*); Shri Pavavam (*Soviet Nattil Khruschovinu Sesham*) and five others.

Several of the winners were given free trips to the U.S.S.R. in addition to prizes.

These prizes have been initiated by *Soviet Land* to honour the memory of Pandit Jawaharlal Nehru.

On November 4th, 1965, Dr. Radhakrishnan honoured the seventy-three-year-old Indologist MM. Dr. V. V. Mirashi and presented him with a felicitation volume. The volume was prepared by a committee headed by Justice P. P. Deo, Vice-Chancellor of the Nagpur University. A renowned epigraphist and numismatist, Dr. Mirashi is at present working as Honorary Professor and the Head of the Ancient Indian History and Culture Department of the Nagpur University.

ANANDRAO JOSHI (Nagpur)

P.E.N. ABROAD

The Yugoslav P.E.N. Club has launched a literary quarterly for "foreign readers, publishers and everyone interested in the current literary events." It is called *Yugoslav P.E.N.* and we have in hand the Spring and Summer issues, 1965. They contain creative and critical articles in English and in French.

The poems and short stories are, I feel, by established writers. The editorial being short and there being no other notes, it is difficult to verify this as well as to know whether these works are reprints. The latter point also applies to the book reviews appearing under the section "Criticism of Some Recent Books." The reviews, however, give a good idea of the literary output during the last two years. There has apparently been much literary activity in Yugoslavia after 1950.

The poems in the Summer issue are good, particularly "*Ce Qui Me Fait t'Aimer*" by Aleksandar Ristovic and "Elegy" by Vuk Krnjevic. "To Phaedrus" by Jovan Hristic contains significant lines:

> We have always been
> On a no man's land, wavering between our own selves
> And someone else's.

The bulletins contain surveys of the contemporary Serbian Short Story, Drama, Criticism, Poetry, Heroes and Writers, and Novels. The article "In the Stream of Time: Contemporary Poetry" by Aleksandar Petrov states that the generation of poets after World War I was disillusioned whereas the second post-war generation of poets fared better as it never held "exceptional and great ideals." They looked for a solution in themselves, not in history. But their poems showed their sense of failure and discord and were often of a Dionysian character. The present generation of poets are free from "the pressure of personality" and have written sensitive and sensuous, symbolic and inspired verse. All along there has also been poetry of a socialistic and revolutionary nature.

One perceives similar trends in the novel. Principally, there are two types of novels: one portraying the sweep and battles of history, and the other the strife and problems of individuals. One reaches epic measures and the other tragic dimensions. The article on the novel by Paule Zoric is interesting because he discusses outstanding authors and their works. So also does Vladimir Stamenkovic in his article on "The Serbian Drama of the Mid-Century or Better, the Voice Towards the Language of Adventure." The same cannot be said about the articles "The Most Recent Metamorphosis of the Serbian Short Story" by Dragan M. Jeremic and "Men and Movements in Post-War Serbian Criticism" by Paul Aoric. With few illustrative examples, the article on the short story is not very lucid and the one on criticism is heavy with terminology.

There have been three generations of short-story-writers and they have been chiefly concerned with technique and language. The short story included in the Spring issue of this journal reads well, but is erotic.

The idea behind the journal is laudable and as the editor points out, was set in motion at an opportune time when the XXXIIIrd Congress of the International P.E.N. met in Yugoslavia. One only hopes that future issues will have more explanatory notes and better proof-reading.

Mumtaz Currim

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Newsletters have been received from Jamaica, the Canadian Centre in Montreal, and the American Centre in New York. The last announces

A P.E.N. TRANSLATION AWARD

Translations into English published during the calendar year of 1965 are eligible for the P.E.N. American Center's 1965 Translation Award of $1000. Funds for the award are granted annually by the Book-of-the-Month Club. Publishers who wish to make nominations for the award should send one copy of the book in question to the new chairman of the P.E.N. translation committee, Mr. Harold Strauss, in care of Alfred A. Knopf, Inc., 501 Madison Avenue, New York, New York 10022.

The Korean P.E.N. Centre's bulletin (No. 3. 1965) devotes itself to representative creative writing; short stories, poetry, and plays in English translation.

P.E.N. MEETINGS

BOMBAY

RAMANANDA CHATTERJEE BIRTH CENTENARY

The Indian Institute of World Culture and the P.E.N. All-India Centre observed Ramananda Chatterjee's birth centenary with a meeting on November 6th. Shri Humayun Kabir, Minister, Government of India, was the chief speaker. Sir Rustom Masani, a P.E.N. Vice-President, and Shri Gurdial Mallik also spoke and Madame Sophia Wadia presided.

Introducing the speakers, Madame Wadia spoke of Shri Ramananda Chatterjee's long association with the P.E.N. All-India Centre as its Vice-President. She described him as a man of character, an able editor and journalist, a true patriot and a wonderful son of India. The late Shri Chatterjee had contributed often to the early volumes of *The Aryan Path* — also edited by Madame Wadia — and Madame Wadia read extracts from an article he wrote in 1932 on "The Journalist of Future India." In this article Shri Chatterjee had emphasized certain qualities necessary to a good journalist, some of these being character, a capacity for hard work, accuracy, an open mind and, above all, fearlessness.

Sir Rustom Masani said that though he had never met Shri Chatterjee he had heard much of his eminence in the days when he too had been associated with the newspaper *Kaiser-i-Hind.* He thought it was fitting that we had come together to honour this true knight of the pen, and acknowledge our indebtedness to a writer of such distinction.

Drawing upon his personal memories of Shri Chatterjee at Santiniketan, Shri Gurdial Mallik gave to the audience vivid glimpses of this valiant wielder of the pen, his innate dignity, ethical sensibility and integrity.

Professor Humayun Kabir said that considering how soon even political figures were forgotten it was not surprising that men like Ramananda Chatterjee were little remembered today. This was a sad reflection on us.

Shri Chatterjee's politics were what we could term milder than a moderate's. But they were not approved by everybody. His editorials were phrased gently but his writing was fearless and quite objective. His policy was truth as he understood it and he wrote without regard for consequences. Professor Kabir thought Shri Chatterjee's association with the Hindu Mahasabha had been a great mistake.

The journalists of today, Professor Kabir said, do not have the same influence as Ramananda Chatterjee had. They lack sincerity and are more eager to make scoops than to write honestly. Shri Chatterjee never made a scoop in his life. His honest writing set high standards of journalism that are followed even today. Journalists can create understanding or misunderstanding. They have a far greater responsibility today; for the world has shrunk in terms of communication. The individual is important in the shaping of government policy, so there is an additional need for balanced reporting and sobriety.

Shri Chatterjee loved literature. Though Tagore and he differed in many ways they both had great regard for each other. Shri Chatterjee also helped younger writers and was always on the look-out for fresh talent. Painting was another of his loves and he encouraged young artists.

Professor Kabir said we of this generation should remember this modest and humble son of India.

Professor Ezekiel moved a vote of thanks.

LITERATURE IN MEXICO

His Excellency Señor Octavio Paz, Ambassador of Mexico in India, addressed a joint meeting of the Asiatic Society of Bombay, the Kavi Lok and the P.E.N. All-India Centre on November 9th, 1965, Professor Nissim Ezekiel, introducing Señor Paz, informed us that Señor Paz published his first book of poetry twenty-five years ago. This has been translated into English. He has also published three volumes of essays; written and produced one play; and founded and edited more than one literary review. He has also been a translator.

Señor Paz stressed the essential character of poetry as made of the spoken word rather than the written. It is sound charged with meaning. The historical approach does not get close to the heart of poetry because poetry is a personal creation.

Surveying the Latin-American background, he said that these were old nations, but in a sense new. The earliest civilizations of these regions were ancient, but Spanish, which arrived later, had sent down deep roots in Latin-American soil and has become the spoken language in a way that English has not become in India. Latin-America has a certain cosmopolitan personality in the Spanish language and literary experiments have connected it with the international *avant garde* movement. In spite of these cosmopolitan elements Latin-America has found a personal voice which is to be heard in its poetry. These two aspects of Latin-American poetry are perhaps the outcome of the fact that Latin-American tradition began as a negation of tradition.

Señor Paz pointed out that Western poetry also began as spoken word — a group activity. Reading a book of poems today has become a very individual experience. Typography has become the Cereberus at the gates of poetry which keeps out the experience of group participation in poetry. Very recently, however, there have been signs that through such media as the radio and television poetry will return to being spoken word once again and also a collective activity.

Señor Paz answered many questions. Asked if Latin-American poetry was anti-Spanish, he referred to the rediscovery of Aztec and Maya poetry and its translation into Spanish. The previous generation of Latin-American poets used it. He pointed out that modern art made easier the appreciation of these ancient art-forms. In answer to another question he referred to the great admiration for Tagore in the previous generation and the translation by Jimenez. The influence of Tagore was not, however, so perceptible in the present generation. In answer to other questions he referred to the European-influenced and nationalist schools of poets; to the presence of women poets, of whom the best were in the eighteenth century; and to the Surrealist influence on Latin-American poetry of which the Beatnik deviation had almost no effect. He made a distinction between pure and impure poetry, meaning by the latter a poetry which included in its contents all the range of social experience. He expressed himself in favour of such inclusion.

Señor Paz read some of his poems in the original.

PRESENT-DAY JOURNALISM

Dr. C. P. Ramaswami Aiyar, a distinguished P.E.N. Member, spoke on "Present-day Journalism" on December 2nd, 1965, under the joint auspices of the Indian Institute of World Culture and the P.E.N. All-India Centre. Dr. P. V. Cherian, Governor of Maharashtra, presided. Madame Wadia welcomed the speaker and Dr. Cherian introduced Dr. C. P. Ramaswami Aiyar to the audience as a senior statesman of international repute.

Dr. C. P. Ramaswami Aiyar opened his talk by mentioning a recent visit to Japan. In 1945 Japan was a ruined country. But today she is a dynamic, resurgent and creative country. He gave examples of astonishing work done meticulously in phenomenally short periods of time. Comparing this to our progress he felt we had not really seized our opportunities.

He also drew parallels between newspaper circulations in Japan and in India. A good paper in Japan had a circulation of 4½ million whereas our maximum circulation was about 200,000. Newspapers in Japan finance industry and run it. They are part of the country's commercial creative activity.

As a member of the Press Commission appointed by the Government of India to look into the problems of the Press Dr. C. P. Ramaswami Aiyar had studied the subject. He underlined one aspect: that the Press should be a self-regulating, self-determining organization with complete autonomy regarding its internal problems. Therefore the journalist had the added responsibility of adhering to ethical norms, avoidance of plagiarism, bias and false news.

Dr. Ramaswami Aiyar here repeated Morley's qualifications for good journalistic writing: comprehensiveness, sanity and attractiveness. Integrity was another important quality. It was a journalist's moral duty to enlighten the public, to present facts in a manner calculated to avoid misconstruction and misrepresentation, while at the same time expressing his own unbiased views on these facts. A journal is a moulder of history and a treasure-house of ideas that must fructify in the future.

Answering questions, Dr. Ramaswami Aiyar revealed his unerring grasp and wise summing-up of the political situation in the country. No animosities, he emphasized, are eternal, no friendships everlasting. He also characterized the undue importance given to politics by our newspapers as a legacy of our fight for independence. It is only in nations with a long and stable tradition that politics, he said, is given its right place, a place of relatively minor importance.

Shri S. R. Dongerkery moved a vote of thanks.

DELHI

ON BEING AN EDITOR

Under the auspices of the P.E.N. Delhi Group, a meeting was held on November 26th, 1965, at Sapru House, New Delhi. Dr. Robert R. R. Brooks, Editor of *The American Review* of the U.S.I.S. and Cultural Secretary to the U.S. Embassy in New Delhi, gave a very interesting talk on "On Being an Editor."

Having a long journalistic experience of thirty years, Dr. Brooks frequently quoted passages, including his own, on good editing.

The editor's is a delicate job. He has to put his signature to and assume responsibility for the writings of others on different topics, with which he may not be well acquainted. Often he has to cut and change to make articles more attractive. Sometimes articles are returned and the writers themselves are asked to revise and improve upon them. The latter practice is not very often followed in India.

Dr. Brooks spoke of the editor as a writer. Editors too, he maintained, have an irresistible urge to write, though they may not feel mystically inspired like poets. They have their own views, independent of the policies of the proprietors. For instance, the speaker said, he did not like abstract art and obscure poetry.

Then he read out some passages from his editorials, which the audience liked so much that they specially requested they be quoted in the original in the report for the benefit of readers. About Frost, Dr. Brooks wrote:

We recently re-read Robert Frost's "Snowy Evening"* (on Nehru's death). We were impressed by the courage of President Kennedy in making Frost our *de facto* poet laureate. Frost's poem has rhyme and metre. These virtues have been scorned for forty years.... Is it possible that, by placing Frost on the inaugural platform, President Kennedy was giving aid and comfort to those who cherish the simple, melodic, disciplined and comprehensible use of language?

About education Dr. Brooks wrote:

Education is not merely our only hope; it *is* our hope.

It is our hope of controlling the forces of nature; of diminishing the burdens of labour; of organizing a complex economy; of administering a democracy. It is our hope of converting our boredom into leisure; of seeing ourselves against the long perspective of time and against the immeasurable vistas of space. It is our hope of solving the paradox that only by accepting enlightened restraint can we experience human liberty.

A lively discussion followed the talk and several questions about the American press were asked. About the freedom of the editor from the "press-lord," Dr. Brooks said that he does have a good deal of such freedom as compared to India. Editors and writers are better paid and appreciated. Some of the American magazines are read all over the world.

Shrimati Prabhjot Kaur, moving a vote of thanks, said that in the United States editing is a very specialized job. As regards the Indian languages, the standard of editorship is perhaps not as high. English newspapers are better in this respect.

The meeting ended with refreshments.

MADHAV SINGH "DEEPAK"

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* The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

THE LITERARY SCENE IN INDIA

BENGALI

Shri Bidhu Bhushan Das-Gupta is an indefatigable bridge-builder. He has built many bridges between the languages of India: *Learn Bengali Yourself* through English (4th ed.); *Learn Hindi Yourself* through English (2nd ed.); *Nepali Self-taught* through English; *Rashtra Bhasha Pravesh* through Bengali (12th ed.). Similarly, he has provided books to learn Bengali through Hindi, Gujarati and now through Marathi. Shrimati Tara Pandit has rendered the Bengali for Marathi readers and soon the other-way bridge, *viz.*, learning Marathi through Bengali, will be opened to cultural traffic.

Bangali Bhashechi Olakh (Dasgupta Prakashan, Calcutta 9, 132 pp. Rs. 2.00) is a handy and easy publication providing in eighteen lessons an access to the Bengali language and literature. The Bengali script is introduced in an effective but simple way, so that even children can learn it without difficulty. Some lessons provide the Bengali text in Devanagari. The conversational aspect has also been dealt with and the vocabulary of words in everyday use has been printed in Devanagari with the Bengali pronunciation and Marathi equivalent. All that is a standard form for bridges of languages. On the whole this handy book is a key that opens the gates to the rich and varied literature enriched by Gurudev and by Swami Vivekanand, specimens from whose writings are supplied. Some poems also are included for the beginner to appreciate and no effort is spared to give the new student a complete view of Bengali literature.

Shri S. R. Tikekar (P.E.N. Member) has contributed a short Introduction to the book tracing the history of Bengal-Maharashtra co-operation in cultural spheres for many centuries past. It is shown that there is a better emotional integration between Bengal and Maharashtra than between any other States of the Union.

K.

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Presenting the National Library, Calcutta, with some fifty volumes of French books on November 20th, 1965, Monsieur Jean Daridan, the French Ambassador in India, said that there was a very close literary tie between France and Bengal, especially since the middle of the last century.

The famous "prodigal" poet of Bengal, Michael Madhusudan Dutt, composed his Bengali sonnets at Versailles, which he called the "Amravati of our ancestral creed." One of his sonnets was addressed to Victor Hugo and his work at times showed the influence of La Fontaine.

The French too have been influenced by Indian philosophy. Michelet spoke of the Upanishads as "an immense poem where nothing makes dissonance."

Mona Sarkar

178612

GUJARATI

On November 20th Surat celebrated the sixtieth birthday of Shri Jyotindra Dave, the president of the Gujarati Sahitya Parishad Sammelan held at Surat from December 25th onwards. Professor Umashanker Joshi, who presided, spoke gratefully of Shri Dave's work for humorous writing in Gujarati and hoped for still more valuable work from his scholarly and creative pen.

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Shri Ravishankar Raval was awarded a *Soviet Land* prize for his original work in Gujarati *Dithan Men Navan Manavi* (I Saw a New Role for Man); and for translating Sholokhov's great novel *And Quiet Flows the Don* into Gujarati Professor Suresh Joshi, Professor Jayant Pathak and Professor Raman Pathak have won a prize jointly.

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Vidyapeeth, the bi-monthly published by the Gujarat Vidyapeeth of Ahmedabad, has brought out a special number on the Adivasis (aborigines) of India. This special number contains articles of interest by different authorities. The Gujarat Vidyapeeth deserves our congratulations.

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The Akademi for Music and Drama of the Union Government has announced prizes and fellowships to several artists for their valuable services to Indian music and drama for the year 1964-65. Mulji Khushal Naik, a well-known star of the professional Gujarati theatre, has received one such prize and fellowship.

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Shri Gunvantrai Acharya, the famous novelist of Gujarat, passed away on November 25th, 1965. Gujarat has sustained a great loss in his sad demise. The late Shri Acharya was a pioneer writer of marine-romances in Gujarati. Like the late Shri Meghani, Shri Acharya gave artistic voice to the sea-faring adventures of Kutch and Saurashtra. *Darialal* is perhaps Shri Acharya's best novel. It deals with the early colonies of Gujaratis in East Africa, and is a proud chapter of heroism.

N. K. PANDYA "USHANAS"

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Several literary scholars and artists were honoured at a special function held under the auspices of the Saurashtra Sahitya Sangam of Rajkot on November 20th and 21st, 1965. Amongst these learned personalities were Padma Shri Ravishankar Raval, Shri Vijayrai Vaidya, Shri Tribhuvan Vyas and Shri Manubhai Pancholi. The last could not attend. Padma Shri Ravishankar Raval is both a famous artist and a writer. Series of his articles have been appearing in the well-known journal *Kumar*. Shri Vijayrai Vaidya, who is a brilliant and well-known critic and scholar, used to edit the famous journals *Kaumudi* and *Manasi*. He was elected President of the Literary Section of the Sahitya Parishad Conference held at Surat in the last week of December 1965. Shri Tribhuvan Vyas is a prominent poet whose poem "*Dhanya Ho Dhanya Saurashtra Dharani*" is very popular. His poems for children are also very popular. Shri Pancholi is a thoughtful writer whose novel *Zer to Pidhachhe Zani Zani* is well known.

Many literary scholars and authors were specially invited for this occasion, among them Shri Chunilal Madia, Shri Pushkar Chandavarkar and Shri Janardanrai Nagarji, the President of the Rajasthan Sahitya Akademi.

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Shri Chunilal Madia declared open the Meghani Rang Bhavan, an open-air theatre at Rajkot, on November 20th, 1965. The theatre has been built at a cost of nearly three lakhs. Shri Pushkar Chandavarkar spoke on the occasion. He announced that the next session of the All-India Folklore Literary Conference would be held at Rajkot.

The Saurashtra Sahitya Sangam of Rajkot also announced the initiation of the Meghani Gold Medal for the best Gujarati literary work every year.

A special *mushaira* was held the same night. Padma Shri Ravishankar Raval unveiled a portrait of the late poet Shri Zaverchand Meghani by the young artist of Rajkot, Shri Shastri Parmar, who was also awarded a gold medal for this.

A medal called the Meghani Bakulesh Medal, in memory of the late Shri Meghani and Shri Bakulesh, the famous short-story-writer, was awarded to Professor Govindbhai Patel for his short story *"Sadgati."*

GIRIJASHANKAR K. VYAS

MALAYALAM

With the publication of the translation of Uma Swami's *Tatwartha Sutram*, a new current is entering the mainstream of Malayalam literature. At one time Jainism was popular in Kerala but at present there are less than a thousand Jains, mostly confined to Wynad, in North Kerala. They were originally settlers from the adjoining State of Mysore. They are a very enterprising people and they form a flourishing community engaged as planters.

Tatwartha Sutram (published by Shri M. A. Ananthayya Gownder, Kalpatta. 194 pp. Rs. 3.00) is the first book in Malayalam on Jainism. It is the first number of the *Jaina Grantha Ratnavali* series. Two other books are also ready for publication — *Sarvarthasidhi* and *Arhatadharmam*. The translation has been very well done by Swami Krishnananda.

At a well attended public meeting at Kalpatta on November 24th, 1965, Shrimati Nalapat Balamani Amma released the book. Swami Devendra Kirthi took the chair. In the course of her address Shrimati Balamani Amma pointed out that the basic principles of Jainism were truth and non-violence and that the stress on Karma and Dharma raised the ethical value of Jaina teachings to the new generation in India.

It may also be mentioned that Shri V. G. Nair (Research Fellow, Cheena-Bhavanam, Viswabharati) has got ready for publication a volume entitled *Jaina Dharma*, which gives a full account of the history and culture of Jainism, its ethical and metaphysical doctrines and its solutions to the mystery of life.

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Shri K. Panoor's *Keralathile Africa* (Africa in Kerala) (N.B.S. Kottayam. 146 pp. Rs. 2.00) has been chosen by UNESCO as one of the eighteen outstanding books in the Indian languages. The volume gives a sympathetic insight into the life of six wild tribes living in the Western Ghats in North Kerala. Published in 1963, the book got very high praise from such distinguished authorities in anthropology as Dr. A. Ayyappan. But the State Government viewed this literary activity with disfavour as the author had exposed the existence of slavery among the hill-tribes in Wynad. The author, a poet of note, has approached the problem of the wild tribes with a keen eye and a heart full of love and sympathy for their sufferings.

The volume carries a highly appreciative introduction from the pen of Shri N. V. Krishna Variar. These essays were serialized in the *Mathrubhumi Illustrated Weekly* and won instant recognition. They were translated into Tamil. The book deserves to be translated into other Indian languages also as the problem of the wild tribes — their backward condition and the ruthless exploitation of their helplessness by missionaries, planters and moneylenders — is almost the same in most states.

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Vimsati (Twenty), a Souvenir published by the National Book Stall (180 pp. Rs. 5.00), is in every way worthy of a great publishing house. It was issued in connection with the All-India Writers' Seminar organized during the Book Stall's twentieth-anniversary celebration, in June 1965. The volume contains a full account of the rise and growth of this publishing venture; a report of the celebrations and a number of excellent articles. Among the guest contributors may be mentioned Dr. Gopalchandra Mishra, Kaa Naa Subramanyam, R. Bhattacharya, Vasant Davtar, P. Padmaraju and Gulabdas Broker. Malayali writers like Dr. K. Raghavan Pillay, Dr. P. K. Narayana Pillay, Kainikkara Kumara Pillay, Principal Sukumar Azhicode and A. D. Harisarma have also contributed very good articles. The volume also contains a year-by-year exhaustive list of the N. B. S. publications during the last twenty years. Printed on art-paper, this volume is profusely illustrated and it will be long treasured by all book-lovers.

MADHURAVANAM C. KRISHNA KURUP

MARATHI

The Marathi Stage Day was celebrated on November 5th, 1965, at Sangli, the birthplace of modern Marathi theatre, under the joint auspices of the Marathi Natya Parishad (Bombay) and the local dramatic associations. The highlight of the celebration was the award of the Vishnudas Bhawe Gold Medal to Acharya P. K. Atre, the well-known playwright and the founder-editor of the daily *Maratha* (Bombay). Shrimati Rajamata Padmini Raje Patwardhan of Sangli, who presided over the function, presented the medal to him. Acharya Atre is the first playwright to receive this gold medal since its inception.

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The Atre Theatres (Bombay), equipped with a revolving stage, enacted at Nagpur the hundredth performance of Acharya P. K. Atre's popular social play *To Mee Nawhecha* (I Am Not He) on November 14th. Shri G. T. Madkholkar presided over the performance in the packed Dhanwate Rang-mandir of the Vidarbha Sahitya Sangh. It was in this theatre that previously this play was staged thrice in a day on popular demand — an unprecedented event in the history of the Marathi stage! Acharya Atre, who could not be present on this occasion, donated Rs. 3,000 for purchasing a velvet drop-scene for the stage. The performance commenced after the actors and actresses had distributed sweets to every one of the audience.

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While inaugurating the first session of the Maharashtra Historical Conference held at Bombay on November 6th, Dr. C. D. Deshmukh stressed the need for translating into English and Hindi important Marathi works on the history of Maharashtra and suggested that a committee should be set up for the purpose. Dr. Sankalia, Director of the Deccan College Post-graduate and Research Institute, Poona, presided over the session while Professor N. R. Phatak headed the reception committee. More than a hundred delegates from all over Maharashtra attended. A historical exhibition was also arranged on the occasion.

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The illustrious novelist Professor N. S. Phadke's sixtieth novel *Mana Shuddha Tuzen* has appeared in the Diwali number of *Anjali*. The seventy-two-year-old Professor Phadke had to finish this novel during a serious illness. The Diwali number containing about 200 pages (Rs. 3.00) has been published by the Anjali Prakashan, 42 Vijayanagar Colony, Poona 2. Professor Phadke has donated 650 copies of the Diwali number to the *jawans*.

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News in Brief:

(i) Shri K. R. Damale, Lt.-Governor of Goa, declared published on November 11th the third part of *Bharatiya Sanskruti Kosha* (Encyclopædia of Indian Culture) compiled by Pandit Mahadeoshastri Joshi of Poona.

(ii) The Maharashtra Information Centre (New Delhi) celebrated the Marathi Stage Day (November 5th) with a five-day programme of Shri P. L. Deshpande's plays.

ANANDRAO JOSHI (Nagpur)

SANSKRIT

The President, Dr. Radhakrishnan, presided over the ninetieth anniversary of the Bhonsala Vedashastra Mahavidyalaya of Nagpur celebrated on November 4th. The distinguished gathering included the Governor, Dr. P. V. Cherian, and Shrimati Tara Cherian, the Chief Minister, Shri V. P. Naik, and others. The venerable Dr. M. S. Aney, Chairman of the Reception Committee, welcoming the President and the guests, gave a brief account of the work done by the Mahavidyalaya for the preservation and propagation of the ancient learning during the last ninety years. MM. Balashastri Hardas, President of the institution, read out the address in Sanskrit and presented it to Dr. Radhakrishnan in a silver casket.

ANANDRAO JOSHI (Nagpur)

TAMIL

At the annual Bharati Festival, organized by the Bharati Sangam of Madras, people gathered in large numbers to pay homage to the memory of Subramania Bharati, the greatest of modern poets and a flaming apostle of Indian nationalism.

Shri K. S. Ramaswami Sastri inaugurated the Festival and Yogi Suddhananda Bharati gave the presidential address in his characteristic style. Shri M. P. Sivagnana Gramani spoke with great fervour on the relevance of Bharati to the current crisis. The proceedings concluded with some scenes based on Bharati's life presented effectively by the well-known dramatic troupe, Messrs. T. K. S. Brothers.

On the second day citations were read and silver shields presented to (1) Madurai Chidambara Bharati; (2) Shrimati (Dr.) Prema Nandakumar; (3) Dr. P. Jeyaraman; and (4) Shri Radhakrishna Sharma, for their work in spreading the poetic message of Bharati through speeches, critical writings and translations. The recipients of the shields responded with appropriate speeches.

The organization of the Festival owed not a little to the initiative and devotion of Shri Akoor Anantachari, the General Secretary of the Bharati Sangam.

TELUGU

Shri Krovvidi Lingaraju has been awarded an additional prize of Rs. 1000 by *Soviet Land* under its scheme of awarding prizes for translations of Russian classics and original writings into the Indian languages. Shri Lingaraju's prize-winning book is the Telugu translation of Maxim Gorky's *Mother*. The Telugu version was first published in 1934 and was proscribed by the then Madras Government as being seditious. It has run into nine editions and proved very popular.

Shri Lingaraju was born in 1904 at Rajahmundry and in his student days joined the Non-Co-operation Movement at the call of Gandhiji and ever since has been an ardent nationalist. He was imprisoned by the British Government for his patriotic activities and in one such jail-term wrote the Telugu version of *Mother*. He was Parliamentary Secretary in the Madras Government during Shri Prakasam's *régime* and the chairman of the Rajahmundry Municipality for a term. At present he is the Chairman of the East Godavari District Branch of the Bharat Sevak Samaj.

Apart from his political life, Shri Lingaraju has distinguished himself as a writer and outstanding journalist. He was the editor of *Praja Patrika,* a Telugu daily from Madras, and himself ran a Telugu daily, *Godavari,* from Rajahmundry for a time. He was in charge of *Congress* (a patriotic and revolutionary weekly) for about seven years during the late twenties and early thirties. His published works include, besides the prize-winner, *Bharata Darsanam* (Translation of Pandit Nehru's *Discovery of India.* 1958), *Goppolla Nyayam* (The Sense of Justice of the Bigwigs. 1959), a collection of original stories in Telugu, *Bharata Swatantrya Vijayamu,* a translation of Maulana Azad's *India Wins Freedom* (1962), and *Lokmanya Tilak,* a translation of Shri Parvate's *Biography of Tilak* (1964). Currently he is working on a translation of Shri D. R. Mankekar's *Lal Bahadur Shastri.* Shri Lingaraju is steeped in the Telugu classics and his favourite book is the *Mahabharata* of Kavitrayam (Telugu). He is a good feature-writer and columnist and his weekly contributions to the *Krishna Patrika* entitled *"Varam Varam"* (under a pseudonym which incidentally is one borrowed from the *Mahabharata*) are a fine exercise in fearless political comment and a good example of racy journalistic writing, informed with a sense of purposive criticism, and perceptive observation and analysis of the various trends in society and the country at large.

* * * * *

The Andhra Pradesh Sahitya Akademi Prizes for the outstanding Telugu writings published during the five-year period, 1960-64, were awarded to Shrimati Bhanumati Ramakrishna for her collection of short stories, *Attagari Kathalu* (Stories About Mother-in-law) ; Dr. C. Narayana Reddi for his poem, *Ritu Chakramu* (The Cycle of Seasons) and Shrimati M. Ranganayakamma for her novel, *Balipitham* (The Altar of Sacrifice). The Akademi has also decided to honour Shrimati Gudupudi Indumati Devi, who is seventy-five and has been a distinguished woman writer and scholar enriching Telugu literature for five decades now.

Shrimati Bhanumati Ramakrishna is a very famous film actress and producer. Her stories, told in a simple, straightforward manner, breathe a fine spirit of humour that is inoffensive. Dr. Narayana Reddi is one of the most outstanding modern poets in Telugu; he has a flowery style and rich imaginativeness blended with tenderness and delicacy of feeling. He is a poet to the core and his poems exude the aroma of the finest and the most fragrant poetry. Shrimati M. Ranganayakamma is a popular woman novelist whose works are invested with a sense of social realism and a spirit of genuine womanliness.

POTHUKUCHI SURYANARAYANA MURTY

URDU

Anwar-i-Suhaili and *Akhlaq-i-Mohsini* are two famous works in Persian. Both these books were included in the Persian curriculum in India for a long time. Mulla Husain Waiz "Kashifi," the author of these works, was an outstanding scholar of his times. He had also written another book, *Rauzat-ush-Shuhada.* The first part of this book contains biographies of the Apostles and the Prophet of Islam. The second part is a detailed narrative of the tragedy of Karbala and the sufferings of the Prophet's close relations. The book became so popular that its study became a regular feature of the Muharram Meetings. Special sittings were also arranged for its study on other days. These sittings were known as sittings for "*Rauza Khwani.*"

Because of its immense popularity many translations in verse as well as in prose appeared soon. Fazl Ali Fazli translated this book under the title *Karbal Katha* in 1722-23. The manuscript of this translation was in the possession of Maulvi Karim-ud-Din. He has mentioned it in his book *Tabaqat-i-Shoara-i-Hind.* He gave the manuscript to his benefactor and friend, Dr. Alöif Sprenger, the then Principal of Delhi College, who took it to Germany. No copy of this manuscript was left in India.

The loss was all the more agonizing for the Urdu literary world because this manuscript was the only testament of early Urdu prose which took shape in Delhi.

After a hectic search and great effort Dr. Mukhtar-ud-Din Ahmad was able to trace the manuscript in Germany a few years ago. The manuscript was preserved in Dr. Sprenger's library, which luckily survived the destruction in Germany. This library has now been put under the charge of Tübingen University.

Though the original manuscript is still in Germany, Dr. Mukhtar-ud-Din managed to bring a photostat copy to India. The manuscript was jointly edited by Shri Malik Ram, a noted Urdu critic and scholar, and Dr. Mukhtar-ud-Din Ahmad and published in book form for the first time in India. The able editors have also added scholarly explanatory notes and commentaries to the book. This is certainly a valuable addition to the treasure of Urdu literature and prose. The publication of this book provides the vital missing link in the development of Urdu prose. Together with the learned editors, the publishers, Idara-i-Tehqueeqat-i-Urdu, Patna, also deserve to be congratulated for this work.

JAGAN NATH AZAD

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In the eleventh prize competition for children's literature held by the Union Ministry of Education, *Bachchon ki Duniya* by Professor Tilok Chand Mahrum was selected from among the Urdu books entered for the contest.

This is a happy selection. Professor Mahrum is a versatile poet who has used almost every medium of Urdu poetry for his compositions. Every reader of every age group can find in him something to suit his or her temperament. In fact there is every likelihood that every section of readers may claim him as their special poet.

This book is not merely a store of nursery rhymes. It contains a fund of information and morality suitable for the growing minds of children. Through these poems they are taught the virtues of cleanliness, health, hard work, knowledge and good habits.

The book is a welcome addition to Urdu literature, which is pathetically deficient in works written specifically for children. After Ismaile Meeruthi we hardly come across any Urdu poet who writes for children with a sense of mission. Professor Mahrum has filled this gap.

A CORRESPONDENT

BOOK REVIEWS

Kavi-Kavya-Kalpane. By PANCHAKSHARI HIREMATH. Kannada. (Lalita Sahitya Male, Dharwar. xxiv+136+iv pp. 1965. Rs. 2.00) The author, who is already familiar to readers through his frequent appearance in a number of Kannada periodicals, has in the book under review brought together six short studies of great subjects. The Bengali Vaishnavite poet Chandidasa and the Kashmiri Sufi poet Nooruddin Noorani are featured here, as also Tagore and Kalidasa, and the two leading poets of Kerala, Vallathol Narayana Menon and Sankara Kurup. When studies available of even poets in one's own language are not plentiful, one naturally welcomes with more than ordinary cordiality such an admirable effort in the direction of inter-lingual rapport, whatever the shortcomings of such an effort.

An equal familiarity with several languages being obviously impossible for anyone, it does not surprise one that not all the essays in the present collection reveal the same intimacy or the same degree of perceptivity. Subject to this natural limitation, the author does his best and it must be said he does often turn up with flashes of live response, as for instance in his essay on Tagore where he traces the successive stages in the growth of a dynamic humanism. But there is a relapse into the trite and commoplace in the next essay, the one on Kalidasa's *Meghaduta*, where we find little more than a running paraphrase of the classic.

The essay on Vallathol gives a well-rounded profile of the poet. The transliteration given of portions of a few poems enables us to feel the poet's sonic swings and quick-moving cadences. What stands out is his facile and effective use of the Vamshastha metre which, while it is common enough in Sanskrit, is rarely met with in our vernaculars. The thumbnail sketch of G. Sankara Kurup no doubt confirms the distant picture we have of that many-sided genius, but somehow the supporting extracts given in this book do not seem characteristic of G's writing.

A tendency to panegyrize is perhaps excusable in such a work, but statements such as

> Chandidasa far excels Vidyapati in sweetness of expression, elegance, subtlety and purity....No poet in Bengal has yet been able to surpass Chandidasa

ir. lyrical composition. (p. 6)

need to be sobered down, even where they are legitimate, if the reader is to be intelligently persuaded — especially when such statements are not properly fortified.

However, critical appraisals being outside the scope of the present work, the author's primary purpose of acquainting the Kannada readers with the writing of a few masters of other languages is admirably fulfilled and deserves praise.

S. R. RAMASWAMY

Religion and Man. By HIS HIGHNESS SRI JAYA CHAMARAJA WADIYAR. (Orient Longmans, Bombay. 40 pp. 1965. Rs. 3.00) These are the Ranade Lectures delivered by His Highness before the Karnatak University, Dharwar, in November 1961. His Highness says "that he is a convinced believer in the great truth imbedded in Vedic religion," and the lectures are based on the writings of the great Shankaracharya. The first lecture expounds the "Roots of Religion in Vedic Thought," and discusses the significance of *Shruti* and *Shastra* for life and religion. The second lecture expounds the "Values of Human Life in Hindu Thought." The two lectures give a learned and authentic, brief and lucid exposition of Hinduism and its philosophy of life and religion.

His Highness has established for himself a reputation for philosophy and scholarship, and these two lectures will serve as an excellent introduction to Hinduism. The lectures are inspired by a broad perspective concerning Man and Religion. They stress the need for *adhyatma* or spirituality "without which ethics, individual or social, will wither away." His Highness is a prince among men, and a man among princes. There is a Foreword by His Holiness Jagadguru Shankaracharya of the Sringeri Mutt.

N. A. NIKAM

Ruskin and Gandhi. By V. LAKSHMI MENON. (Sarva Seva Sangha, Rajghat, Varanasi, U.P. 64 pp. 1965. Re. 1.00) This is "a study of the impact of Ruskin, especially his *Unto* *this Last* on Gandhi in the early days," says R. R. Diwakar in his Foreword to the booklet. And what a life-changing impact it was! To quote Gandhiji's own words:

> It gripped me . . . I could not get any sleep that night. I determined to change my life in accordance with the ideals of the book . . . I arose with the dawn ready to reduce these principles to practice.

To these principles, later, he gave the name of *Sarvodaya* — his own coinage — a term which sums up the Gandhi Gospel today.

The title of the original *Unto this Last* was derived from the Biblical parable of the Vineyard ("I will give unto this last even as unto thee") and the parable expresses the three basic truths: (a) the good of the individual is contained in the good of all; (b) all have the right of earning their livelihood from their work; and (c) a life of labour is the life worth living. The practice of these truths leads to the birth of an integrated personality and the greatest wealth of a country consists in "the largest number of such personalities . . . and that country is the richest which nourishes the greatest number of noble and happy human beings." And the development of such human beings is made possible by the right evocation and the right disciplining of the two principal instincts within the human heart, namely "the instinct for all its duties . . . and the intense instinct of love." The author, by drawing upon some of the other major works of Ruskin besides *Unto this Last,* has indeed made the present study still more valuable and vitalizing.

G. M.

AIR Miscellany — Vol. V. (Publications Division, Ministry of Information and Broadcasting, Delhi. 105 pp. 1965. Re. 1.75) This is the fifth compilation in book form from selected English talks and features broadcast by All India Radio, between May 1963 and April 1964. They have been grouped according to subject matter, which ranges from Religion and Philosophy to Reminiscences, Travel and Wild Life to Economics and Planning, Politics and Government to Art and Literature and many other engrossing topics. This classification helps the reader to pick his choice. To take a few examples: R. R. Diwakar, a student of philosophy, speaks on the *Gita*. Its chief message for the world, according to him is: Throw away doubt; be clear about your duty; stick to it irrespective of success or failure. Dr. C. D. Deshmukh expatiates on the vivid descriptions of the Himalayas in the masterpieces of Kalidas. Dr. Jayant Narlikar, the new star on the firmament of science, expounds theories of the Universe, and speculates on its infancy and its fate in the æons to come. Dr. K. N. Katju ruminates in a nostalgic mood over "The Two Decades before 1947." Vice-Admiral R. D. Katari introduces us to "Life on the High Seas," describing the thrills of a storm and of an encounter with an enemy submarine. For the cricket fans there is "I Have Played My Innings" by their idol Vijay Merhant. Prime Minister Shastri speaks of the present emergency and expresses satisfaction with a watchful Parliament and a vigilant Press. Shrimati Indira Gandhi urges the nation to keep up its enthusiasm and hold fast to internal unity. There are a number of other vital topics in the little volume.

Altogether this is a very interesting collection. Open it at any page and you come across inspiring or entertaining matter. The Publications Division has done well to assemble the talks in this way.

N. R. D.

Erilita. By G. J. "HARIJIT." Kannada. (Bhuvana Bharati Prakashana, Bangalore. 40 pp. 1965. Re. 1.00) "Harijit" is the author of a few radio plays, and the one-act play now published marks his entry into the field of published literature. The moral and psychological involutions encountered by characters caught in the grip of infatuation furnish the theme. More is suggested than said, and this gives the simple plot a peculiar poignancy and impact, though the spasmodic fashion in which the personality complexes evolve, instead of adding to the melodrama, often results in incongruities. But the play does give much bright promise.

S. R. RAMASWAMY

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Vol. XXXII MARCH 1966 No. 3

TWO SAHITYA AKADEMI AWARD BOOKS

*KRISTUCHARITRA**

Shri Joshua has been the conscience-keeper of the Andhras. He has rendered signal service to Andhra literature by his innumerable writings. He has touched many branches of literature, poetry, drama, the novel and biography. But it is in poetry that he has really found himself. Sweetness and sadness have mixed well in the crucible of his poetic genius to form a compound of rare beauty and virtue. Joshua is a popular modern poet and *Kristucharitra* (The Life of Christ) is his latest poem.

Shri Gurram Joshua was born on September 28th, 1895, in a village called Vinukonda in Andhra Pradesh. He was born in a poor Harijan family and consequently had no opportunity to study literature systematically. His father, Linganna, was an expert in singing folk songs of pastoral origin and might have been an early influence. Pursuing the profession of a school-teacher, Shri Joshua cultivated his taste for literature and soon by dint of hard work and perseverance qualified himself to be a pandit in Telugu, having passed the "Ubhaya Bhasha Praveena" of the Andhra University. But he did not remain a teacher for long. He took up a Government job in the dark days of the second World War. After the war, he joined the All India Radio and was on its staff for three years. Rich with honours and years, Shri Joshua has now settled in Guntur and devotes all his time to literature.

The secret of Joshua's success and wisdom is to be found in his own life. The social disability of being a Harijan brought Joshua many difficulties but also shaped his character. It taught him the lesson of patience and understanding. It taught him cheerfulness amidst difficulties and the value of sympathy. When Gandhiji came on the political horizon, Joshua chose to follow him, for Gandhi himself followed the path of Christ. In his poetry Joshua pleads for social justice with imaginative fervour and eschews the ideas of revenge and violence altogether. He maintains that the solution for all social evils, like untouchability, lies in a deeper understanding leading to sympathetic handling. He remains indifferent to abuses and honours and continues to write quietly.

---

* *Kristucharitra*. By G. Joshua. Telugu. (The Christian Literature Society, Madras. 125 pp. 1963. Rs. 2.50)

Shri Joshua has written much. The following is a brief list of his works: *Himadharmarka Parinayam* (1912); *Shivaji* (1925); *Phirdausi* (1932); *Swapna Katha* (1934); *Gabbilam,* Part I (1941); *Kandisukulu* (1942); *Gabbilam,* Part II (1946); *Netaji, Bapuji, Mumtaz Mahal, Rashtra Puja* (1950); *Na Katha,* Parts I and II (1962). His collected short poems add up to more than a hundred.

Shri Joshua's fame rests on his *Phirdausi.* It is a poem in four cantos describing the tragic story of that famous poet who died broken-hearted over Mahmud Ghazni's false promise. Plumbing the depths of tragedy, Shri Joshua became with this poem a major poet of modern Telugu. His *Gabbilam* (The Bat), another popular poem, deals with the sad lot of the Harijans. In this poem the bat is the poet's messenger to Lord Shiva on Mount Kailas and describes their woes. It is full of feeling yet nowhere does emotion get out of hand. In *Mumtaz Mahal* he gives expression to the immortal love of Shahjahan and Mumtaz Mahal. In the story of the Taj the poet seems to have found an objective correlative for his own feelings, having just then lost his own wife.

The *Kristucharitra* is his most recent poem. It had for long been the poet's cherished desire to render the life of Christ into Telugu of chaste beauty. But the intractability of the biblical language and the inherent difficulty of translating a foreign theme and idiom into Telugu, which has nothing in common with Hebrew and the culture it represents, daunted him a little. However, he ventured at last on this almost impossible literary task and has succeeded beyond expectation. The Sahitya Akademi has rightly set its seal of approval with its 1965 award.

But I do not consider *Kristucharitra* great poetry and certainly it does not add to the author's greatness in any way. Yet it is a remarkable piece of its kind. The Bible has been in Andhra for hundreds of years. But it has never commanded the respect due to it from non-Christians; for it lacked adequate expression in Telugu. Joshua has done well in telling the story of Christ in moving metres of the Telugu language. He is the right person to have done so. A poet of distinction, he knows the genius of the Telugu language and the secrets of Telugu poetry. It is his sense of the appropriate that made him choose the Hebrew pronunciation of the biblical names instead of the English ones; they fit well into Telugu verse without disturbing the rhythm in any way.

There is not much art in the poem. The birth of Christ, his crucifixion and ascension, together with a few miracles and parables, form the substance of it. It is a simple story, simply narrated without digressions or flights of fancy. Descriptions are few and far between. It is in the best traditions of the *Katha Kavyas* of Telugu.

For those who are unacquainted with the Bible, the poem is likely to be a fountain of freshness. For those who are already acquainted with the Bible the poem will be a *tour de force*. If Christ turned water into wine, Joshua has turned prose into excellent narrative poetry. If the poem does not add to the prestige of the author, it does not detract from it either.

G. SREERAMA MURTY

⁂

*TANTRIK VANGMAY ME SHAKTA DRISHTI**

MM. Dr. Gopinath Kaviraj (Ex-Principal, Government Sanskrit College, Banaras and Honorary Professor, Sanskrit University, Varanasi), well known to Sanskrit scholars for over two decades by his masterly editions of rare philosophical texts and erudite historico-critical articles and monographs on different schools of Indian philosophy, has been attempting in his more recent Bengali and Hindi writings to illumine the dark corners of the much misunderstood literature of the Shakta *Tantras* and *Agamas*. The work under review, "The Shakta Approach in Tantric Literature," is a collection of lectures in Hindi delivered by Dr. Kaviraj under the auspices of the Bihar Rashtrabhasha Parishad, Patna, in 1961.

---

* **_Tantrik Vangmay me Shakta Drishti_ (The Shakta Approach in Tantric Literature). By GOPINATHA KAVIRAJ. (Bihar Rashtrabhasha Parishad, Patna. iv + vi + 341 pp. 1963. Rs. 7.50).**

Perhaps there is no other branch of Indian thought about which has gathered such an air of general mystery and misunderstanding, prejudice and distrust, in spite of the dedicated work of savants like Sir John Woodroffe. The subject is poohpoohed by the modern intellectual and mostly ignored by historians of Indian philosophy. While the popular English accounts usually dismiss the Shakta-*tantras* as puerile by pointing to their magico-mystical practices, often unpalatable and occasionally revolting to modern sensibility, the "scholarly" Indian accounts find no substantial contributions from the *Tantras* to the evolution of metaphysical thought in India.

Dr. Kaviraj has boldly and successfully broken away from both these rocks that bedevil original thinking. He anchors himself strongly and securely to his own spiritual experience and lays bare to us the hidden depths and mysteries of the esoteric findings of the Shaktas, throwing new light on each step of both individual *sadhana* and *siddhi*. Under the searchlight of the author's guidance, the very maze of the *Tantras* with varied turns and crossturns at once falls into focus and opens out to our mind's eye vistas of profound meaning never contemplated before. That the work has been honoured by the Sahitya Akademi Award (1965) is a measure of its depth as well as its worth.

This work is crammed with so many details relating to spiritual ascent and gnosis that only a rough impressionistic sketch of it is attempted in what follows.

As against the popular view that we have in the *Tantras* "some of the techniques adopted to secure self-hypnosis and hallucinations," the scrupulous and careful study of the originals by the author—who has undergone initiation by adepts—reveals that the inmost experience mentioned by them is a *living* spiritual experience which solves the burden of the eternal mystery. The highest truths of man and the universe that lie beyond the "mind" manifest themselves to the devoted *sadhaka* within himself by divine Grace; and each *Tantra* is a symbolic record of some level of experience actually felt by man and verified time and again and admitting of verification in the present and the future.

The highest experience is never had in a jump. It is a matter of ascent by slow degrees. There are different levels and layers of spiritual experience within the mind and many more beyond it. In the progressive path of ascent, the self becomes purer and purer from level to level till the highest point is reached with the experience of *Shiva-Shakti-Samarasya* (Paramashiva) or identity of the individual with *Shiva* (the Absolute) interpenetrated through and through by *Shakti* (Absolute Consciousness). Being (*Sat*), Awareness (*Chit*) and Bliss (*Ananda*) are not three but one undifferentiated Absolute. *Sat* (Absolute Existent) can be fittingly designated Absolute or Perfect only when It possesses the potential powers (*Shakti*) of self-awareness (*Chit*) and self-joy (*Ananda*) in becoming many. Now the categories of man, world and God will all disappear into One Absolute, viz. *Sat* or *Shiva,* because existence permeates all alike.

To one who follows *Shakta-yoga* and reaches the highest realization, the seeming diversities and dichotomies of all Indian schools of Vedanta and *darshanas* will become truths verified on his own pulse and cease to perplex. He *knows* what exactly Sankhya's *Kaivalya* stands for and the Advaitin's *Nirguna Brahman* means. He is equally aware of the Monotheist's experience of *Saguna Brahman* and the *Shunya* of Buddhists. The Shakta approach will not deny any experience which has been the heritage of Indian saints and sages; but will assign them their natural place in the rising hierarchy of steps leading to ultimate Bliss.

The Shakta approach thus reconciles the apparent opposition between varying religious thoughts of India and at the same time illumines with a new meaning the hidden layers of wisdom in the ancient Vedas and Upanishads. To a realized Shakta, Vedic *Mantras* and *devatas* reveal their unfathomed depths of spiritual thought, explaining at once cosmology and cosmogony. The very foundation of Shakta thought is the fact that the microcosm and the macrocosm are both evolutions, according to a design, of the one omniscient Absolute and that the self that faces the outer world through the senses is bound by them so that the quest for emancipation has perforce to be a *Yoga,* an inner quest, taking one far, far away from the senses, the mind, and the intellect. In effect, this does not result in world-denial because the movement back to the starting point is completion of a circle and means only the richest life at all levels, spiritual as well as material. Shaktism never believes in passivity. It sublimates life, without supplanting it. Such is the synthetic picture of the Indian heritage of religious philosophy which emerges clearly in this work; it is a substantial and valuable contribution to Indian thought.

Dr. Kaviraj's vast learning is instanced in every page of the book, his apt quotations ranging from the Vedic and Upanishadic to the Tantrik sources including rare manuscripts yet unpublished. The most esoteric concepts like *Chakra, Paduka, Spanda, Krama, Bhasa, Nada, Bindu* and *Diksha* are defined and explained here for the first time with authority and penetration (The index of such words runs to 13 pages!). The matter collected here should prove invaluable to students of psychology and parapsychology, because it deals not with the letter but with the spirit of the *Tantras.* The work is a ripe fruit of versatile learning and deep contemplation over not only the Shakta-*tantras* but the whole of the Indian religious and philosophical literature.

Yet, the very approach is so alien to present fashions of philosophizing that we cannot but remind ourselves of the apothegm of Narada (quoted on the last page of *Isis Unveiled* by H. P. Blavatsky):

> Never utter the words: I do not know this — therefore it is false.
> One must study to know, know to understand, understand to judge.

K. KRISHNAMOORTHY

BHARATIYA GYANAPITH AWARD TO SHRI G. SANKARA KURUP

Mahakavi G. Sankara Kurup has been awarded a prize of Rs. 100,000 by the Bharatiya Gyanapith, Calcutta. This is the first time that such a prize has been given for an outstanding creative work selected from among the Indian languages. The Gyanapith is a research and cultural Institute which was founded in 1944 by Shri Shanti Prasad Jain for the publication of ancient Indian manuscripts and for giving impetus to creative writing in modern Indian languages. The prize was open to any living person of Indian nationality whose book was published between 1920 and 1958. Shri Kurup's *Odakuzal* (The Lute), published in 1950 by Mathrubhumi (Calicut), was adjudged the best work published in the above period.

Shri Sankara Kurup (born June 3rd, 1901) has served Kerala literature for nearly half a century. Beginning life as a Malayalam Pandit in a Government Secondary School, he retired as a Professor from the Maharaja's College, Ernakulam. He was closely associated with the Kerala Sahitya Parishad from its inception and for long edited its journal with rare distinction. From 1956 onwards he worked for a time as a Producer in the All India Radio and is now on its Advisory Committee. He is ideally happy in his personal life and his residence "Bhadralayam" (Ernakulam) is a haven to all lovers of literature.

Shri Kurup's (he is affectionately known as "G") first book of poems appeared in 1923. His sixteenth collection, *Jeevanasamgeetam*, came out in 1964. Besides poems, his works include five plays, four essays, three children's books and two epoch-making translations of Tagore. *Gitanjali* and *A Hundred and One Poems* have been translated directly from the Bengali. He is a brilliant prose writer. He has also given us a large number of excellent textbooks. He is a very forceful speaker and as a teacher he was eminently successful.

During the last decade, he has been vehemently attacked by a certain school of critics but this has only served to deepen the popular esteem for him and his works.

Shri Kurup received the Sahitya Akademi award of Rs. 5000 for his *Viswadarsanam* in 1964.

Kerala, the Malayalam-speaking area of south-west India, is one of the smallest States in the Union, with only eighteen million people. But this, the birthplace of the great philosopher Shri Sankaracharya, has the highest literacy rate in the whole of India. It has the unique distinction of publishing the daily with the largest Indian circulation, *Mathrubhumi*. Kerala's dance-drama, Kathakali — thanks to the efforts of the great poet Vallathol — has won international recognition. Now Kerala has been honoured by the Gyanapith prize and we are indeed proud of Mahakavi G. Sankara Kurup.

MADHURAVANAM C. KRISHNA KURUP

VOLCANO

A HINDI BOOK IN TRANSLATION

[The following is an editorial report by **Mr. Seth Richards** of the Pageant Press, New York, on fellow Member Shri Anant Gopal Sheorey's Hindi novel *Jwalamukhi*, recently translated into English and published in the U.S.A. by the Pageant Press. Mr. Richards feels the book is of special significance in the States today where millions are fighting non-violently for civil rights for the American Negro.—ED.]

The history of the second half of the twentieth century may well be shaped in the final outcome of the two great Asian revolutions of our time — the Indian and Chinese Communist Revolutions. No two other recent movements have involved such great masses of people or so clearly stated the alternatives between human dignity and totalitarian control. As Arthur Koestler has pointed out, the choice posed by the Indian and Chinese Communist Revolutions is that between the yogi and the commissar — between the humble mystic, Gandhi, and the brutal materialist, Mao.

The *Volcano* is a stirring and monumental account of one of these revolutions, the Indian Revolt of 1942.

The author, himself a veteran of Gandhi's movement, has brilliantly captured the fire, passion, heartbreak, naked brutality, and indomitable courage of that truly volcanic eruption. More than this, he has provided the Western reader with an invaluable insight into the life and culture of India and the meaning of Gandhi's philosophy of non-violence.

Indeed, it is this last mentioned feature — the insight into the meaning of Gandhian non-violence — which makes this novel so important for American audiences.

Like India in 1942, the United States in 1964 is undergoing a social revolution of tremendous proportions. The non-violent struggle of millions of Americans, Negro and White, for complete freedom and dignity has served to focus this nation's attention on Gandhi's philosophy. The question before us, like that before India in 1942, is whether or not men can achieve freedom without recourse to violence and bloodshed.

In the *Volcano* Mr. Sheorey has answered with an inspiring and deeply moving Yes.

Abhay Kumar, the student-revolutionary hero of the *Volcano*, is the prototype of the thousands of young men who gave their all, even unto death, to make India free. Unlike the "classical" revolutionary of the Marxist variety, he is not a man motivated by bitterness and hate. Rather, he is moved by love — love for his mother; his beautiful wife, Vijaya; mankind; and most of all for India, crushed under the jackboot of British domination.

This love is perhaps best displayed in the author's beautiful description of Abhay's prayer in jail:

> Abhay was housed in the Sitabuldi police station. It was a dirty lock-up, filled with urine stench. He was given a jute mattress and a coarse, black blanket to make a bed.
>
> As soon as the guard shut the door and put huge locks on the iron gate, he felt the freedom of loneliness. He knelt for prayer, bowed and touched his forehead to the ground in front of him.
>
> "Oh, Mother Earth. Whatever I have is dedicated to Thee. Give me strength, Mother, to endure everything that comes my way. If Thou canst be freed by the gift of my life, I'm ready to make that sacrifice.
>
> I want nothing but Thy liberation from the foreign yoke."

Such love is the very essence of Gandhi's message to the world.

To inject a personal note. I remember a passage in Gandhi's *Autobiography* in which he describes his remorse at having once broken his Hindu dietary vows by eating meat. At the time I did not understand Gandhi's feelings, but later I was struck by how much this incident exemplified his love and his vow never to consciously cause pain to others.

In the sacrifice of Abhay Kumar the author has revealed the power of love and non-violence to transform the hearts of the enemy. The resignation of Magistrate Choudhary at the end of Abhay's trial spells the final victory of the Gandhian philosophy; for without men like Magistrate Choudhary, it was impossible for the British to maintain their control over India.

There is another important lesson for Americans in the author's excellent treatment of the revolt at Ghughri. He clearly shows that the failure of the revolt was the direct result of Bholanath's refusal to adhere to the technique of non-violence. In answering Circle Inspector Baburam's violence with violence of his own, Bholanath lost the moral superiority inherent in the non-violent method. His violence could only engender more violence and the ultimate failure of the revolt.

This point should not be lost on those engaged in the current struggle for freedom in the United States.

In connection with the episode at Ghughri, one must make special mention of the author's handling of the emotions of the villagers. His descriptions of the speech of Baba Manavdas, the argument between the Headman and Bholanath, and the suppression of the revolt call to mind the great revolutionary novels of Malraux and Silone.

Similarly, his descriptions of Abhay and Vijaya's funeral and Abhay's mother's death are among the most memorable and moving in modern literature. It is easy to see why many Indians were moved to tears by the following episode:

> On that day the old woman got up very early in the morning. She took her bath and sat for her usual prayers. She read some verses of the Gita and Ramayana and folded her books, tying them properly in a piece of cloth. She plied her spinning wheel for some time, then closed it carefully.
>
> With absolute calm and composure she walked toward the bank of the Ganges. The sun was about to rise. She tucked up her sari and walked into the water. She turned toward the east and made an oblation of water to the rising sun.
>
> "You're rising for the first time on a free India. I offer you a most warm welcome today. For the first time in centuries you're rising without blemish or taint. All these years I've been waiting only for your darshan. I bow to you again and again — a hundred times."
>
> When she finished the prayer, she heard the distant echoes of slogans shouted by the enthusiastic people in celebration of the first dawn of freedom. The skies rent with the cries "Long live free India!" "Independent India is immortal!"
>
> She turned back and saw that on a distant mast the national flag fluttered majestically, a proud flag of a proud people.
>
> Her heart was choked with emotion, and tears welled up in her eyes.

> The day of days had come. She folded her hands and saluted the national flag with the highest reverence and devotion. Her face was lit with a divine incandescence, and complete fulfilment and contentment were written on it. She looked as if she were in the ecstasy of a trance.
>
> Then she turned toward the deepening waters of the Ganges and leaped forward.
>
> "Mother Ganges! Please take me under your shelter!"
>
> She did not know how to swim. Within a few minutes she was gathered into the folds of eternity.

Without a doubt the introduction of Mr. Sheorey's work to the English-speaking public can only bring prestige to the Indian Government. The *Volcano* is worthy of a place among the classics of modern literature. Its dramatic and profoundly stirring portrait of the struggle which gave birth to the Indian nation should attract the serious attention of discerning readers everywhere.

At a time when this nation is involved in a great non-violent struggle to insure the freedom of millions of our own citizens, Mr. Sheorey's brilliant story of non-violence in action cannot help but improve Indo-American understanding.

Gandhi learnt of non-violent resistance from the American philosopher, Thoreau; it is to be hoped that we can learn as well from Mr. Sheorey.

SETH RICHARDS

P.E.N. INTERNATIONAL

MR. ARTHUR MILLER'S ADDRESS

[The following speech was made by **Mr. Arthur Miller,** President of the International P.E.N., at the Avignon P.E.N. Conference held at the invitation of the Langue-D'oc P.E.N. Centre on October 14th 1965. —ED.]

I will only speak for a few minutes because there is a great deal to be said here in a short time, and the first thing I want to do is to thank the people of Avignon for their hospitality and the good weather. I hope that in New York we will at least be able to provide the hospitality.

I wanted to say a few words about what I think is important for the future of P.E.N. It is completely informal; as you can see, I have no prepared address, but perhaps if one speaks in a confused way and yet with a certain simple authenticity it will make the point better than if the speech is better organized and is less true.

I think our problem for the future is to make of P.E.N. a gathering place for the young. The young, not in terms of their age, but in terms of their relevance and their energy and their ability to apply themselves to the problems of living in this century and this time. There is an enormous waste of talent in this world now, especially of literary talent. It is being wasted because, for one thing, we lack a certain morale. The writer today is, in my opinion, closer to demoralization than in any period that I am conscious of. He is being demoralized by the same forces that demoralize everybody else, but in addition he is face to face with what I regard as being a devilish and false ideology that is running rabid in the world; the ideology of scientism which, in effect, would tell us that the instinct of a writer to create a synthesis of meanings for life is false and romantic, and that the only verifiable truth is the truth that can be documented in statistics or an empirical experiment. It is the triumph of the "pettifogger," the triumph of the lover of minutiae. It is the defeat of that kind of mind which tries to make of knowledge a unified and moral whole.

I was reading last night a book given to me by one of our members, Paul Tabori, written by an author I had never heard of, who turns out to be a very famous author in Hungary. I always learn something at a P.E.N. meeting; this is one of those things: an author named, I believe, Frigyes Karinthy. He tells a wonderful story. His book is a continuation of *Gulliver's Travels* by Swift, in a version by Karinthy, and he makes the comment that in Budapest there was a little restaurant where people would go and put a coin in a slot and out would come some food from a machine, but that inside the machine sat a little man and the money fell into his hand and then he would put the food through a door, and the point was that the customers trusted a machine more than they did the man, so that he had to put between himself and his customers some façade of a mechanism.

I think there's a great truth in that. I think that literature today is becoming envious of the machine in the terms of the confidence that the human race has lost in it. Now, P.E.N. has a role to play, in my opinion, in regenerating first of all the morale of the writer. In this sense there are very many young people I know in the United States who have much talent but nothing to say. Nothing to say in the sense that it is pointless any more to point out that people fall in love, that they're disappointed, that they die too young, that the unjust are victorious, and so on. They've nothing to say in the sense that they feel themselves competing with machines which can do their work much better than they. And that feeling comes only because, in my opinion, what has been lost in this world, what is rapidly fading away from consciousness, is the uniqueness of an individual, which, in my opinion, it is the mission of literature to reproduce in every generation.

I was last week, only a few days ago, at my home, being interviewed by a psychologist who represented the National Science Foundation of the United States. They're doing a series of interviews with people whom they regard as having something to say to the world now, and this man, he's a professional psychologist, said with some amazement, at one point: "How did you ever figure out the subjective connections between this character and that character in one of your plays?" He was referring to a particular play and a particular scene I'd written. I said what did he mean, how did I figure it out? I imagined it. He said "But what was your theory?' I said "What do you mean, what was my theory?" He said, "Well, do you feel that you're closer to Jung or Freud or the Behaviourists, or what?" It was quite clear that in his opinion human behaviour and the analysis of it had begun somewhere around 1912 and that before that nothing really had happened excepting, perhaps, some irresponsible poets writing about some emotions which they couldn't control, and out of which very little money was made. I questioned him, pointing out that, after all, Oedipus, before he became a disease, was a character in a play, that he had really been invented by poets, that religion had been invented by poets, of which he was one of the figures; that the whole idea of the Sphinx had been invented by poets, that in fact the world had been invented by poets, that the whole organization of mankind has been reflected through literature, and has been held together in the mind of man and in the conscience of man through the symbols which artists have given the world.

This was an entirely new conception. This man is not stupid; he's very representative. His reference is not to any literature whatsoever, his reference is always to another psychologist's work. He knows absolutely nothing but empirical psychology. And furthermore, he is now in a position in our country, and I believe he — and his counterparts — will be in every industrial country in the world, in a position where he has enormous forces at his command to study human motivation in order to control it, that is science. There can be no science without prediction. In other words, if you can't predict what's going to happen when a certain amount of hydrogen is combined with a certain amount of oxygen, that water will result, you don't have science. And you don't have psychology, in their opinion, until you can say, "If we do this, the people will do that." And, in fact, a psychologist said to me, not long ago, "Our job consists of telling people what to do and making them think that it was their idea."

Now, the challenge to literature is quite open because, in my opinion, literature is becoming more and more distrustful of the imagination, more and more an attempt to parrot and imitate science, so that we're getting not novels, but disguised essays, not poems, but disguised analyses of other poems; not emotions, but reflections of emotions that were read in other works, and it is because, I think, we no longer just trust an individual to describe and to express one man's view of the world, because he has no committee; he cannot discuss his emotions with someone else before he puts them down, and so the timidity of literature today is guaranteed by its subservience to some idea that it is illegitimate. My point here is to say that in P.E.N. quite concretely, and quite consciously, it is possible to reinvigorate the idea that literature has a mission, that literature has an identity, which not only is separate from science but is more fundamental.

I made a speech about three years ago before a congress of American psychologists in which I said, in passing, that without human values one doesn't even come up with good science. And the example I gave was the physicians and doctors, under the

Nazis, who made experiments with people by dropping them into a swimming pool and connecting certain instruments to their bodies to measure what happened when they were drowning, because heretofore no such measurements had been made, one could only do autopsies after the deaths of drowned persons; and I said: "Well, on a purely objective basis perhaps this could be justified. It might represent an increase in knowledge. But it isn't science." At the end of my speech about twenty-five people gathered round me — these were all professional psychologists — and said: "Why isn't it science?" This was not in Berlin or Munich, it was in New York City. I submit that nobody can ask that question who is not poisoned by an ideology which has within itself the possibilities of destroying the human race, and that the writer is probably the only discipline, literature is probably the only discipline, in which it can, so to speak, be emotionally proven that without a moral vision the people must truly perish and with them literature itself.

I hope that in P.E.N., in the Centres — because in these international meetings there is very little time, and questions of genuine, humanistic interest can only be referred to, they can't be in any way examined at length or in depth — I hope that one of the programmes that P.E.N. Centres can follow through is to investigate as profoundly as possible what the distinctive role and the possibilities are for literature. I think the time is growing short. I think the time is coming when there will be such a suspicion of the unique invention of an author that it will be as in Dante's time, a curio; he began literature and we're liable to finish it. So that P.E.N. can serve as an anvil upon which to hammer out these questions which, I believe, disturb a great many people who cannot put them into words and do not realize any longer — and I'm speaking now again of the young — that there was a counter-ideology at one time, that at one time the scientist did, in fact, feel it incumbent upon himself to learn a few poems and to be able to refer to the humanistic literature of the world. In that sense talent is wasted because these young people have absolutely no direction. They feel that the *avant-gardes* of the periods in the past, of the last hundred years, have exhausted all the novelties of form, that all they can do is possibly to repeat a little better what has been done before, when in fact there is a tremendous and new challenge in the world of which they are unconscious. That is the preservation of the imagination itself.

I think I've spoken longer than I meant to, but I hope you'll forgive me, and I hope that when you go home and return to the Centres from which you come, these questions will become of moment, so that P.E.N. can begin to stand for, more and more, that centre of humanistic concentration for which there is no substitute that I know in the world.

ARTHUR MILLER

Well-known English writers have joined to protest with the International P.E.N. Secretary, Mr. David Carver, against the imprisonment of two Soviet writers Andrei Sinyavsky and Yuli Daniel. The following letter appeared in *Encounter*, January 1966.

Sir,

You have reported briefly in your columns the message which has been sent by Mr. David Carver, Secretary of the International P.E.N., to Mr. Alexei Surkov of the Soviet Writers' Union.

We should like to associate ourselves with his protest and his plea.

The full text of his telegram reads:

WE ARE GRIEVED AND SHOCKED TO LEARN OF THE ARREST OF THE DISTINGUISHED WRITERS ANDREI SINYAVSKY AND YULI DANIEL. FEAR THESE ARRESTS WILL HAVE GRAVE EFFECT ON PUBLIC OPINION AND IMPEDE GROWTH OF CLOSER RELATIONS BETWEEN WRITERS. URGE YOU INTERVENE WITH COMPETENT AUTHORITIES.

The imprisonment of these writers cannot but throw a shadow not only over the efforts of East-West cultural co-operation and exchange but also over the honour being done to Russian literature by the Nobel Prize Award to Mikhail Sholokhov next month in Stockholm.

We deeply hope that in the case of these two writers both tolerance and legality will prevail. It is no crime in the U.S.S.R. or in any other land with a civilized constitution and code of law, to send manuscripts abroad to be published. In any case, the works which Sinyavsky and Daniel are said to have published in the West under the pen-names of Terts and Arzhak respectively were notable contributions to contemporary letters. Surely the Soviet authorities have outgrown the old Stalinist (and Tzarist) fear of literature and literary criticism? We hope they will reconsider these unfortunate arrests.

Yours faithfully,

A. Alvarez John Wain Goronwy Rees Brian
Vlanville Rebecca West Phillip Toynbee
Clancy Sigal Cyril Connolly C. V. Wedgwood

The Times of India, February 15th, reports the conviction of both writers to long terms of imprisonment by a three-member tribunal of the Supreme Court of the Russian Federation. Both sentences are to be served in a strict-régime corrective labour camp.

We of the P.E.N. All-India Centre have read the report with deep regret. We hope the International P.E.N.'s efforts for these two writers will succeed in getting their sentences commuted.

OBITUARY

We regret to record the passing away of two P.E.N. Members from Bombay, Shri S. Thirumalai and Shri U. M. Bhende. Shri Thirumalai was a Deputy Director of the Indian Merchants' Chamber, Bombay. Shri U. M. Bhende, who passed away on January 23rd, was a noted educationist, writer and publisher. He was also well known for his work for the Backward Classes.

P.E.N. MEETINGS

BOMBAY

VISITING SOVIET DELEGATION

A Soviet delegation of three writers, on its way to the Fifth All-India Writers' Conference at Alwaye, Kerala, stopped briefly in Bombay, where it met P.E.N. Members over coffee at Madame

Sophia Wadia's residence on December 23rd.

Members were glad to meet the poet Michail Lukonin, the critic Victor Pankov, and Madame Valentina Jacques, deputy editor of the monthly *Soviet Literature*. Madame Mira Salganik interpreted.

The Soviet writers thought the International P.E.N. had created a very favourable atmosphere for the initiating of a Soviet P.E.N. Centre. Madame Wadia remarked that the participation of Soviet writers in the International P.E.N. Congress, to be held in New York in June this year, was a good first step in this direction.

Each writer spoke a little about himself and his work. Then Members answered questions about literature and there was much friendly exchange.

THE CONCEPTS OF INDIAN CULTURE

Professor N. A. Nikam, former Vice-Chancellor of the Mysore University, gave a series of talks on "The Concepts of Indian Culture" on January 6th, 8th and 10th under the joint auspices of the P.E.N. All-India Centre and the Indian Institute of World Culture.

After Madame Wadia had welcomed the speaker the chairman, Professor A. R. Wadia, referred to the pupil-teacher relation between Professor Nikam and him. He spoke of Professor Nikam's long and distinguished career as a philosopher and as an educational administrator.

Professor Nikam prefaced his first lecture on "Components of Indian Culture" by saying that he was making his own approach to the philosophy of Indian culture, trying to reach its essentials and leaving aside the technicalities. He had been prompted in this partly by his experience of teaching Indian philosophy in the U.S.A., where he faced the problem of interpreting its essential concepts for students who had lived wholly outside the Indian tradition. He hoped it was possible to construct a valid perspective on these essential concepts different from the traditional one. He referred to several essential concepts such as *Yajna, Darshana, Dharma, Satya, Atman, Lila, Maya, Avatara, Karma, Ahimsa,* Detachment, etc.

In the lecture itself he pointed out that in Indian culture the poet had preceded the philosopher. The adoration of powers of nature in the *Rig Veda* involves poetic insight and personification, but he did not consider the Vedic doctrine either polytheism or pantheism; for the use of "*Deva*" in that doctrine is not parallel with that of "*Ishvara.*" Following Dr. Coomaraswamy he argued that polydeitism is not inconsistent with monotheism. A power of nature deified can be simply a name for an act of God.

Through poetry the Vedas arrive at a philosophic proposition: I am He (*So'ham Asmi*). This is not an unscientific anthropomorphism but a poetic intuition that sees the universality of life emergent, leading to an ethic of reverence for life.

He discerned a strong and creative mythical element in Indian culture. A myth is a fiction to convey truth, made because the human mind is more strongly affected by fiction. To follow Plato's distinction, it is no dangerous lie in the soul but a lie in the word, which may be both necessary and useful. Both in Plato and in Indian culture we see a dialectic which Indian myths represent as a pleasing story of the triumph of good over evil. But these stories — Purana — become a moral inspiration for man and tend to bring about in fact the triumph they depict fictitiously. Man is renewed by the myth. In the great Indian dialogues in regard to time and death, myth and dialectic meet. Professor Nikam considered why modern culture can find no place for myth. In Indian culture the historical element is present but it is creatively merged in the mythical.

The rational element of Indian culture is represented by the categorical and unemotional demand made on man that he must not grieve. To love reason is to distinguish between the transitory and the abiding. Such discrimination will set us free from grief. The rational side of Vedanta is rooted in this.

An empirical element is not absent from basic Indian culture. It is found in the proposition that reality is experience. In the realm of the spirit one's own experience is revelation and the ultimate authority. The great texts such as the Upanishads and the *Gita* are dialogues between pupils and teachers. These dialogues are not only discourses but an experiment in living in which the pupil tries to penetrate into the teacher's experience.

In its long history Indian culture has veered from one pole to another, from world acceptance to world denial. But it has remained basic that the individual must make the effort to seek salvation here and now. The bonds of death have to be conquered before death.

Professor Wadia referred to the wider connotation of culture, in which it would include more than philosophy and mysticism; and Indian culture would include much more, obviously, than Hindu philosophy. The contribution of Persian, Greek and Muslim streams would become relevant.

In his second lecture on "The Concepts of Thought and Reality" Professor Nikam dealt mainly with the central concept of *atman*. Professor Nikam described the process of philosophic questioning of one's own assumption which leads to the quest for the ground of certainty and the nature of reality. Mere knowledge of particulars cannot satisfy this quest. The question in itself implies that there is an all-important Universal by knowing which all this is known. Hence the distinction between *apara-vidya* and *para-vidya*. The first is scholastic knowledge, the second is the knowledge of the Imperishable. The Imperishable, about which Indian philosophy asks a fundamental question, is conceived as that which neither arises nor perishes. But this is not an exact parallel to the indestructibility of matter in the scientific sense. Matter is not aware of its indestructibility. The Imperishable is aware of its nature. Hence the concept of *ananda*, the unconditioned bliss of identity and indestructibility. In man the imperishable life comes to self-awareness. It is the Knower that is imperishable. The *Kena Upanishad* asks: "By whom directed does that mind light on an object?" The question begins with psychology and goes on to metaphysics and epistemology. The knower himself cannot be known as an object of observation or inference. The *atman*. is known not by knowledge but by being. Reduced to logical terms this could become a *petitio principii*. But it is only a paradox of spiritual experience transcending logical categories. The *atman* is described as that of which we can predicate neither existence nor non-existence; as he who is awake in one who is asleep.

Dr. J. N. Chubb, in his closing remarks from the chair, lucidly summarized the subtle argument. He said that the Indian concept of self had shown that there was an identity of the psychological and the metaphysical. A self-existent spiritual reality is a metaphysical notion, which once accepted supports all the other propositions advanced. It must be above thought because thought implies a distance between a thinker and the object of his thought. The only possible knowledge of the self-existent reality, therefore, must be a direct self-knowledge. Dr. Chubb referred to the matrix of experience necessary to the philosopher. For metaphysical philosophy he must have a sense of the infinite. Starting with such a commitment it is possible for philosophical knowledge to mature into direct realization.

In his third lecture on "Freedom and Value," Professor Nikam discussed the concept of detachment as a philosophy of action. The Upanishads speak of *ananda*, the unconditioned delight of being, which yet must be discovered and brought to the surface of consciousness. To act is to reveal this delight in action. Detachment is concerned with both *ananda* and action. It is a form of the courage to be. The ultimate courage is to be oneself. Stoics affirmed courage as endurance of the impermanent effects of external objects which come and go. To endure is to know the difference between the permanent and the transitory and so to become fit for eternal life. Detachment implies considering death a taste of life. The wise man is flexible in the manner of his response to effects and hence attains equanimity. Our pleasurable and painful reactions are habit-conditioned; endurance deconditions.

This presupposes a distinction between body and mind. Neither self-indulgence nor ascetic mortification enhances equanimity. That is done by *titiksha*. With this goes a conception of internal freedom of the mind from mental deposits. Control of the senses is delusion without control of the mind. Detachment of mind is not inaction or repression. It is a transformation of activity which makes a free life possible. The Universal Mind does not act to obtain results nor does it remain inactive. The ethics of detachment imply the notion of free activity. Even then while the will is free, the act itself seems somehow to involve us. Detachment is something to be achieved with the personality, not with the indifference of the machine. It involves renunciation of what one has attained.

In her closing remarks Madame Wadia referred to the necessity of turning inwards to study the mind and break through the false mask of personal identity if we are to find the endurance which is courage and the detachment which is perfect freedom.

ROMAIN ROLLAND: CELEBRATING HIS BIRTH CENTENARY

The P.E.N. All-India Centre joined with the Alliance Française de Bombay and the Indian Institute of World Culture to inaugurate the birth centenary year of Romain Rolland with a symposium on January 29th, the centennial anniversary of his birth. There were four speakers and M. Georges Meunier, Consul General for France, presided. M. Hubert Fuseillier spoke on "The Literary Works of Romain Rolland"; Shri Chunilal Madia on "Romain Rolland and Rabindranath Tagore"; Swami Sambuddhananda on "Romain Rolland and Vivekananda"; and Shri S. R. Tikekar on "Translations of Romain Rolland's Works into Indian Languages."

We shall print their papers in our April issue.

THE LITERARY SCENE IN INDIA

HINDI

In the Hindi Drama competition of the fifth Maharashtra State Drama Festival organized at Nagpur last December, the first prize of Rs. 1,000 went to Bambai Hindi Vidyapeetha, which staged *Dhai Akhar Premka*; the second prize of Rs. 500 for *Do Pahelu* to the Dipali Club of Nagpur; the third prize of Rs. 250 was shared by Vidya Bharat Kala Kendra and Rang Manch, both from Bombay. Four actors won individual prizes. Prizes were also awarded for best direction, script, sets and lighting effects.

ANANDRAO JOSHI (Nagpur)

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The Government of Madhya Pradesh has this year awarded the Subhadra Kumari Chauhan Puraskar to P.E.N. Member Shri

Rajendra Awasthy for his short-story collection *Mahua Aam ke Jangal.* Shri Awasthy has earlier received six awards from the Central and State Governments.

MALAYALAM

The first volume of the Malayalam Lexicon was published on December 29th under the auspices of the Kerala University, Trivandrum.

The Lexicon office was established in 1953 with the distinguished scholar Shri Sooranad Kunjan Pillay as its Director. The plan was to produce an up-to-date and exhaustive lexicon on the lines of the Oxford English Dictionary. It is proposed to bring out the work in seven volumes of about a thousand pages each. The first volume contains 1200 pages and is priced at Rs. 40.00. The printing and binding by the Government Press (Trivandrum) leave little to be desired. This work will be a definitive one for a number of decades and it will also be an invaluable aid to Indian linguistics as it is a mine of information relating to all Sanskrit and Dravidian words current in Malayalam. This publication is in the forefront of all similar efforts in other Indian languages.

Shri Pillay and his competent staff deserve to be warmly congratulated on producing this monumental work.

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Shri K. P. S. Menon, our former Ambassador in the U.S.S.R., released the publication of Shri K. P. Kesava Menon's new book *Nam Munnohu* (Onwards) (306 pp. Rs. 5.00) at Trivandrum on January 9th. Shri N. E. S. Raghavachari, Adviser to the Governor, presided. Both paid well-deserved tributes to the character and service of Shri K. P. Kesava Menon. A barrister of the Middle Temple, he was a close associate of Dr. Annie Besant, Shri B. P. Wadia and Mahatma Gandhi. He founded *Mathrubhumi* in 1923 and is still its chief editor. He is the author of fifteen books. His life of Pandit Jawaharlal Nehru is in the press. He has also completed a three-volume biography of Mahatma Gandhi scheduled to be published on the occasion of the Gandhi Birth Centenary. At eighty, he is carrying on his literary work with enviable zeal and enthusiasm.

During the last four years, he has been contributing a weekly article to *Mathrubhumi*. They are the fruit of his mature wisdom and varied experiences (while practising in Singapore during the Second World War he was in a Japanese prison for nearly two years) and have been widely appreciated. His keen insight into the problems of the individual and society is unrivalled; his compassion for suffering humanity is phenomenal.

This book, a selection from these weekly articles, has been brought out by the Kerala Library Association.

MADHURAVANAM C. KRISHNA KURUP

MARATHI

The *Ramayana* has a hold on the Indian mind which cannot be adequately measured. Shri G. D. Madgulkar, a gifted poet and writer of high distinction, has added his quota to the literature on it. He composed a song based on some events from the epic for All India Radio, Poona. The innovation proved catching and there were public performances of the entire musical *Ramayana* (fifty-six songs), Shri Sudhir Phadke having utilized his best powers to put across in enchanting music the compositions of Madgulkar. The result was an unusually large demand for copies of the text of the songs, *Geet Ramayana* (Publications Division, Post Box 2011, Delhi 6. 179 pp. Rs. 2.00). Four reprints have come out so far. These songs have so effectively and satisfactorily encompassed the *Ramayana* that their popularity is still growing.

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Romain Rolland (1866-1944) had written biographical sketches of Ramakrishna Paramahamsa (1836-1886) and Swami Vivekananda (1863-1902) to introduce these great men of the East to readers of the West. To render Rolland's writings into the Indian languages some trimming was necessary. The Advaita Ashrama (Mayavati) and Sahitya Akademi have co-operated to provide an epitomized master-script for translation into the Indian languages. The first translation to appear is the Marathi one by Shrimati Vimalabai Deshpande (Sahitya Akademi, New Delhi. 192 pp. Rs. 5.50). Both biographies are included in a compact volume called *Swami Vivekananda* for the birth centenary of that great disciple of a great Guru.

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Terms used in engineering and architecture have been listed with appropriate illustrations and Marathi equivalents (based on Sanskrit mainly) for them provided by Shri R. V. Marathe in *Sthapatya-Shilpa-Koṣh* (Government of Maharashtra, Bombay 32 BR. 290 pp. Rs. 15.00). The publication is by the Board of Literature and Culture but the attempt is not correlated to similar and simultaneous efforts at University centres, Directorates of Technical Education and the Union Education Ministry's project of compiling scientific and technical terminology. As many languages are likely to use Sanskrit-based terminology, a co-operative and co-ordinated effort rather than an individual stray attempt ought to have been encouraged. The Government Press could have used a better type-face for the English words than the one used in the dictionary. Many shortcomings could have been easily removed had the manuscript been checked by a publisher's reader. An Index of the Marathi terms suggested was necessary in view of the new words being introduced.

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Ramuanna Kirloskar (J. V. Kirloskar, 39/49 Erandvana, Poona 4. 256 pp. Rs. 12.00) is the title of a biographical study of R. K. Kirloskar (1858-1960), who was the senior founder of the house of Kirloskar Brothers. Autobiographical notes left by him have been utilized (19-105 pp.) with contributions from some members of his family and near and dear friends. The editor, Jeevan V. Kirloskar, has contributed a longish poem (209-38 pp.), an apostrophe to Death. Striking photographs of the members of the family and extracts from correspondence add charm to the book.

R. K. Kirloskar, who was a teacher most of his life, stayed at Aundh, attached to the Raja's household. Well read and of a modern bent of mind, he popularized physical culture, a balanced diet and preached, by his own example, simple living and high thinking. He was an ardent lover of books and fond of the classics. He specialized in the legible and stylish writing of the three scripts, Devanagari, *Modi* and Roman, facsimiles of which are provided in the book. Altogether it is an entirely different type of biography.

S. R. TIKEKAR

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Inaugurating the fifteenth session of the Maharashtra Printers' Conference at Nanded on January 1st, the Chief Minister, Shri V. P. Naik, announced the establishment of a Standing Committee which would help in solving the difficulties of the printing industry. He further said that the Government would award prizes for the best printed works from next year. Shri Homi Taleyarkhan, State Minister, would be the president of the Committee, which would include three representatives of the Conference. Shri A. P. Tapas (Nagpur) presided over the two-day session, which was attended by four hundred delegates. An exhibition of printed works was held and a souvenir containing articles on printing was published on the occasion.

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The Vidarbha Sahitya Sangh, Nagpur, celebrated its forty-third anniversary on January 14th with a varied musical programme at the Sangha's Dhanwate Rang-mandir. The Government Science College of Nagpur won the Kholkute Shield in the annual drama competition organized by the Sangh in mid-January. Padmashri Professor Anant Kanekar delivered from January 19th to 21st three lectures on "Creative Literature — Its Purpose, Form and Enjoyment" in the N. K. Behere Lecture series held annually by the Sangh. The next session of the Vidarbha Sahitya Sammelan will be held in May at Katol (Dist. Nagpur).

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We regret to note the passing away of Shri N. V. Gadgil, a veteran leader and Vice-chancellor of the Poona University, on January 12th, aged seventy. A former Union Minister and Governor of East Panjab, the late Shri Gadgil was a famous writer. He has published his autobiography in two parts under the title *Pathik* (THE INDIAN P.E.N., February 1966, p. 62) besides several other Marathi publications.

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Shri P. L. Deshpande (Bombay), the well-known humorous writer and playwright, was awarded the title of "Padmashri" in the Republic Day honours.

ANANDRAO JOSHI (Nagpur)

SANSKRIT

The Government of India has sponsored the publication of two useful Sanskrit dictionaries for the use of students. V. S. Apte's Sanskrit-English Dictionary, extending to nearly seven hundred closely printed large-size pages, first published seventy-five years ago, has been reprinted and priced at Rs. 6.00 only. The other, an English-Sanskrit dictionary, is by the same Sanskrit Pandit. Originally priced at Rs. 12.00, it has run into three editions already. The fourth reprint costs only Rs. 4.00.

The chief merit of both dictionaries is that appropriate quotations with source indications are provided throughout. Both have been sponsored by the Government of India, Ministry of Education, and are available from Motilal Banarsidass, Post Box 1586, Delhi 6.

S. R. TIKEKAR

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The Brahman Sabha (Girgaon, Bombay), which every year presents a new play in Sanskrit, staged *Sangeeta Sharadam* last December. Shri B. K. Limaye has very ably rendered the late Shri G. B. Dewal's famous social play in Marathi into Sanskrit. Shri Daji Bhatwadekar, who directed the play, played the role of Kanchan Bhat. A purse of Rs. 500 was presented to Shri Limaye on this occasion, while Shri Bhatwadekar was felicitated for having received recently a prize for the best acting from the Sangeeta Natak Akademi.

ANANDRAO JOSHI (Nagpur)

TELUGU

At the annual General Council meeting of the Andhra Pradesh Sahitya Akademi held on January 29th at Hyderabad five fellows, elected for their distinguished service to literature and culture — Dr. S. Radhakrishnan, President of the Indian Union, Shri Kasi Krishnacharya, Poet Laureate of Andhra Pradesh, Dr. Gidugu Venkatasitapati, Shri Adiraju Virabhadrarao and Shri Tapi Dharmarao — were inducted as members of the Akademi. Ten more fellows were also elected on the occasion. Later in the evening a special function was held to award prizes to Dr. C. Narayana Reddi (Poetry), Shrimati Bhanumati Ramakrishna (Short story), and Shrimati M. Ranganayakamma (Novel). Some other writers were also honoured. Dr. Bezwada Gopala Reddi, President of the Akademi, was in the chair. Shri M. R. Apparao, Minister for Cultural Affairs, Andhra Pradesh, released the Akademi publications, the Nehru Souvenir (Telugu) edited by Dr. Adapa Ramakrishna, the Souvenir of the All India Women Writers' Seminar and C. P. Brown's Telugu Dictionary. He commended the Akademi for the excellent work it had done during the eight years of its existence.

* * * * *

The 113th birth anniversary of Mahamahopadhyaya Kalaprapurna Shri Vedam Venkataraya Sastri was celebrated by the Andhra Pradesh Sahitya Akademi at Hyderabad on January 30th in the auditorium of the Andhra Saraswata Parishat. Dr. B. Gopala Reddi presided. Shri Tapi Dharmarao, Dr. D. V. Avadhani, Shri N. Ramadas Ayyangar, Shri M. Kodandaramareddi and Shri Vedam Venkataraya Sastri (the poet's grandson) spoke eulogizing Shri Sastri's works and his personal traits.

Shri Vedam Venkataraya Sastri was a doyen among playwrights, scholars and critics of his time. He translated seven plays from Sanskrit into Telugu and originally wrote three in Telugu, *Usha Parinayamu*, *Bobbili Yuddhamu* and *Prataparudriyamu*. His *Prataparudriyamu* is a masterpiece of dramatic composition, acclaimed for its literary merits and dramatic presentability. He used to direct the production of his plays himself and also train the actors meticulously. He was a profound scholar of Telugu, Sanskrit, Kannada, Tamil and English. His editions of the classics in Sanskrit with his glossaries and annotations are excellent of their kind. His critiques on ancient Telugu *Kavyas* like *Amukta Malyada, Panduranga Mahatmyamu* and *Parijatapaharanamu* are in a class by themselves and bear testimony to Shri Sastri's keen discernment, objectivity, scholarship and forthright critical acumen. He was a Granthika Vadi (in favour of the classical written style) who wrested a handsome compliment on his unsurpassable scholarship and depth of learning from Shri Gidugu Venkataramamurty Pantulu, the formidable crusader in the cause of spoken Telugu (Vyavaharika Bhasha). Shri Sastri was a great Alamkarika and grammarian. His first work, however, was one concerning widow remarriage. An enlightened conservative with rather uncompromising views about hoary traditions and customs of the community, he would not give in to the reformist zeal of social revolutionaries like Viresalingam Pantulu. *Stri Punarvivaha Durvada Nirvapanamu* (A Rejoinder to the Bad Argument for the Remarriage of Widows) is the title of the work, which is of more sociological than literary interest. Shri Sastri was not, however, a diehard. He warmly appreciated Shri Nanduri Venkata Subbarao's *Yenki Patalu,* written in a folk language declaring he had found here the essence of all poetry *viz., Rasa.* Shri Sastri's achievements were many-splendoured and the honours deservedly heaped on him legion. He was born in 1853 of respectable middle-class parents and died in 1929, full of years and distinctions. His works are a standing monument to his memory.

Pothukuchi Suryanarayana Murty

URDU

Death has robbed us of yet another literary stalwart. Tilok Chand Mahroom's had become a household name throughout India and Pakistan. Three successive generations have read and admired him, many of them from their childhood. He wrote for all ages and catered to most tastes. His simple little poems for children and his subdued lyrics and didactic quatrains for the young drew equal applause. He expressed himself candidly and vigorously on almost all the national issues which stirred the minds of our intellectuals and writers at various turns of our freedom movement. In the words of Al-i-Ahmad Suroor, Mahroom's was "a full and a very glorious life" indeed. Dr. Zakir Hussain felt that the light had gone out, while Pakistan's diplomatic representative in India described his life as "a source of inspiration to all lovers of Urdu."

Mahroom, who passed away on January 6th, 1966, was born in 1888 at Isa Khel, District Mianweli, now in West Pakistan. After Partition he had come over to India and settled in Delhi.

A contemporary of giants like Dr. Mohammed Iqbal, Akbar Allahabadi, Sir Abdul Qadir and Lala Lajpat Rai, he was held in high esteem both in India and Pakistan. He was a prolific writer and dominated the Urdu literary scene for over half a century.

He was the author of a number of books in Urdu including *Ganji-i-Maani*, *Rubaiyat-i-Mahroom*, *Karwan-i-Watan*, *Bahar-i-Tifli*, *Nairang-i-Maani* and *Shola-i-Nawa*. *Aks-i-Jameel* and two other collections of his verses are in the press. Among his forthcoming publications is a collection of his Persian verses. He wrote a large volume of patriotic verses besides *ghazals* and other poems and was specially known for the poems he wrote for children. A collection of such poems entitled *Bachchon ki Dunya* earned an Education Ministry award of Rs. 1,000 this year.

He was a devoted educationist and taught in various schools and colleges in West Pakistan and Delhi. He retired as Professor of Urdu and Persian from the Panjab University (Camp) College, Delhi. He also edited the weekly edition of the local Urdu daily *Tej*.

In 1963 the Panjab Government presented him with a robe of honour, a purse of Rs. 1,000 and an Address eulogizing his services to the cause of Urdu and Persian literatures.

He leaves behind a son, Shri Jagan Nath Azad, himself a noted Urdu poet, and two daughters.

ALI JAWAD ZAIDI

* * *

Tributes were paid to the memory of the late Prime Minister Shastri, at a meeting held at Hyderabad under the joint auspices of the Anjuman-i-Taraqqi-i-Urdu, Idara-i-Adabiyat-i-Urdu and Urdu Majlis-i-Urdu, of Andhra Pradesh. Shri Mehdi Nawaz Jung, former Governor of Gujarat, presided.

The meeting in a resolution said the eighteen months of his Prime Ministership would remain a golden chapter in Indian history.

Shri Mehdi Nawaz Jung said that while he was Governor of Gujarat he had brought to the notice of Shri Shastri some of the problems of the Urdu-speaking people of Uttar Pradesh, to which he had replied immediately, promising their solution.

Shri Habeeb-ur-Rahman, Secretary of the Anjuman, and Shri Syed Ali Akbar, President of the Idara, also spoke. The latter said the presence of a number of Urdu books in the late

Prime Minister's personal library amply demonstrated his love for the language. His speeches, often punctuated with Urdu and Persian couplets, were in simple language, easily understood by Hindi- and Urdu-knowing people. His Hindi, he said, was entirely different from the Hindi one hears over the All India Radio.

* * * * *

A condolence meeting was also held by the Anjuman-i-Taraqqi-i-Urdu (Hind), Aligarh, on this occasion. The Anjuman offices remained closed for two days as a mark of respect.

* * * * *

Tributes were paid to Shri Tilok Chand Mahroom, the noted Urdu poet, and Shri Ahmed Mohiuddin, Deputy Minister for Transport, at a meeting of poets, journalists and professors organized by the Anjuman-i-Tameer-i-Urdu in Delhi.

Shri Mahroom and Shri Mohiuddin, who were patrons of the Anjuman, died in the first week of January 1966. Begam Hayatullah Ansari, Joint Secretary of the U.P. Anjuman-i-Taraqqi-i-Urdu, presided over the meeting.

* * * * *

Renowned Urdu poets participated in a *mushaira* which was held at the Red Fort on January 24th as part of the Republic Day celebrations.

Professor Raghupati Sahai "Firaq" Gorakhpuri inaugurated the *mushaira*. About thirty prominent poets from different parts of the country attended and recited their poems. A two-minute silence was observed in memory of the late Shri Shastri and two Urdu poets, Tilok Chand Mahroom and Zar Dehlvi. Some of the poets recited poems in memory of them.

A CORRESPONDENT

⁂

The Sunday Standard, Delhi, has printed a short article on "New Trends in Urdu Poetry" by M. L. Manchanda. Progressive Urdu poetry, according to him, has separated into two main groups, one distinctly influenced by Marxism. This poetry is represented by Faiz Ahmed Faiz, Sardar Jaffri, Makhdum Mohiuddin, Ahmed Nadeem Qazmi and their group. The other has a following among the younger generation of poets, who display more individualism and imagination. There is yet a smaller group of which Salam Machleeshahri is an important poet. He has written patriotic and romantic poetry but has also been more experimental in his approach. Some of his poetry is impressionistic and apparently modelled on Japanese and Chinese verse. His poetry also draws much from the Indian tradition and mythology. He has translated Kalidasa's *Megh Doot* and *Kumar Sambhav* into Urdu very successfully. Salam, Shri Manchanda concludes, is "a great lyricist and easily one of the most enthralling of Urdu poets."

BOOK REVIEWS

Envoy Extraordinary: A Study of Vijaya Lakshmi Pandit and Her Contribution to Modern India. By VERA BRITTAIN. (George Allen and Unwin, London. 178 pp. 1965. 25*s*.). Motilal Nehru's daughter and Jawaharlal's sister: one of Gandhiji's flaming army of non-co-operators: cabinet minister at thirty-seven: India's ambassador to Russia ten years later: Leader of the Indian delegation to the UN, and President of the UN: India's ambassador to the U.S.A. and High Commissioner in the U.K.: Governor of Maharashtra — these are some of Vijaya Lakshmi's distinguishing marks. Significant sections of the story of her life have appeared already in her own *So I Became a Minister* and *Prison Days* and her sister Krishna Hutheesing's *With No Regrets,* but Vera Brittain's full-length biography is nevertheless most welcome. Vera Brittain is not only a competent biographer — her *Testament of Friendship*, the story of Winifred Holtby, is a classic of its kind — but she has found in Shrimati Pandit a subject very much after her heart as well, for they are kindred spirits almost. Vera Brittain plunges *in medias res* with Vijaya Lakshmi in the Naini Jail in August 1942; then the reader is taken through the earlier prison term in 1932, and back and forth through the varied circumstances of her life: her family's antecedents, her formative years in Allahabad, the coming of Gandhiji, her marriage to Ranjit Pandit and the years of happy married life. The death of Ranjit in 1944 is the sharp dividing line in the biography, and from prison Gandhiji sent his message to her:

How dare I pity you? One does not sorrow for the daughter of a courageous father, the sister of a courageous brother, the wife of a courageous husband. You will find courage in yourself.

She found it indeed, and this took her to the States, where she espoused the Indian cause with incomparable brilliance and resourcefulness till she was called back to India to become Minister again. With the coming of independence in 1947, she had to go out as Envoy Extraordinary, and she turned every challenge into an opportunity, and reached at last "the summit of world affairs." Her tenure as Governor of Maharashtra was something of an anti-climax, but once again with her sensational election to the Lok Sabha from Phulpur she has returned to the mainstream of national life. Her "prisoners of indecision" speech in Parliament showed that the native fire was not lost in the apparent rose, and that there was still a worthy role for her to play in India. Vera Brittain's biography is informative and objective enough, and is also marked by generosity of understanding. What emerges from the pages is a very remarkable, yet tremblingly human, personality.

K. R. SRINIVASA IYENGAR

NEW PUBLICATIONS
OF OUR MEMBERS

[Members of the P.E N. All-India Centre are requested to inform us of omissions and to keep us advised of their current publications in any language for mention in these columns month by month. The data required are the language, if other than English, the title of the book in Roman script, with its English translation, the name of the publisher, the number of pages, the date of publication and the price.—ED.]

PURIPANDA APPALASWAMY

Bhagavadgita. Telugu. (Prachina Grandhamala, Rajahmundry. Andhra Pradesh. 104 pp. Third edition, October 1965. Re. 1.00)

Vyavaharikandhra Valmiki Ramayanam (Vol. I)—*Balakanda*. Telugu. (210 pp. Second edition, January 1965. Rs. 2.25)

Ayodhyakanda (Vol. 2) (440 pp. Second edition, April 1965. Rs. 5.00)

Aranyakanda (Vol. 3) (226 pp.. Second edition, February 1965. Rs. 2.75)

Kishkindha Kanda (Vol. 4) (240 pp. Second edition, February 1965. Rs. 2.75)

Uttarakanda (Vol. 7) (368 pp. Second edition, April 1965. Rs. 3.50)

(Kondapalli Veera Venkayya and Sons, Rajahmundry 1)

JAGAN NATH AZAD

Mere Guzashta Roz-o-Shab. Urdu. (Maktaba-i-Jamia Ltd., New Delhi 25. 62 pp. 1965. Re. 1.25)

SARANG BAROT

Shyamdulari. Gujarati novel. (R. R. Seth and Co., Bombay. 555 pp. Rs. 11.25)

Anandbhairavi. Gujarati novel. (R. R. Seth and Co., Bombay. Second edition. 513 pp. Rs. 9.50)

MADHAV SINGH "DEEPAK" (editor)

Bhim Charitra. A Biography in Hindi of Maharaja Bhim Singh, written by the late Sikanderkhan "Asar" and edited by "Deepak." (Rashtrabhasha Prachar Mandal, 1892 Chandni Chowk, Delhi. 148 pp. Rs. 4.00)

SITA RAM JAYASWAL

Shaikshik-Samaj-Shastra (Educational Sociology). Hindi. (Hindi Samiti, Soochana Vibhag, U.P., Lucknow. 371 pp. 1965. Rs. 7.50)

Nehru on Society, Education and Culture. Edited. (Vinod Pustak Mandir, Hospital Road, Agra. 149 + x pp. 1965. Rs. 5.00)

PREMA NANDAKUMAR

The Glory and the Good, Essays on Literature. (Asia Publishing House, Bombay 1. 311 pp. 1965. Rs. 20.00)

LILA RAY (Translator)

The Vigil. Translated from the original in Bengali by SATINATH BHADURI as part of the Unesco Collection of Representative Works, Indian Series. (Asia Publishing House, Bombay. 212 pp. 1965. Rs. 12.00)

NARENDERPAL SINGH

Gleanings from the Masters. (The Sikh Cultural Centre, Calcutta 16. 98 pp. 1965. Re. 1.75)

JOHN G. BLAIR

The Poetic Art of W. H. Auden

To describe the characteristic poetic mode in which W. H. Auden has worked for more than thirty years, Professor Blair considers the whole range of Auden's poetry in the light of his own aesthetic views. He quotes from Auden's substantial body of critical writing to present Auden as an artist. *Princeton $4.50*

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Dated 1st March 1966

(*Sd.*) L. S. DORAISWAMY
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* * *

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THE XVITH ALL-INDIA ENGLISH TEACHERS' CONFERENCE

The University of Jadavpur, Calcutta, played host to the Indian Association for English Studies for its sixteenth annual conference in December 1965. On the 28th Dr. Triguna Sen, Vice-Chancellor of the Jadavpur University, welcoming the delegates, stressed the need for the cultivation of a distinctive school of English Studies by Indian scholars, both in the creative and in critical literatures. He cautioned against imitativeness in thinking and expression and pleaded that, while we profitably used the English language as a link with the outside world, we should yet try to lay an Indian stamp on science as well as literature. Dr. Suniti Kumar Chatterjee, the well-known National Professor for Humanities, deplored the "segregationist" attitude to English, which would insulate India from international knowledge and lead to linguistic chauvinism in the country, and advanced a strong plea for an "integrationist" attitude to English, which would bring about true "national integration" and link India with the rest of the world. Professor A. K. Chanda, inaugurating the Conference, pointed out that English was no more a foreign language and emphasized the need for efficient teachers and teaching methods. English, he said, should serve as an impetus for the development of our own cultures and literatures.

Professor S. C. Deb, the President of the Conference, referred in his address to the shifts of India's attitude to English studies, from the uncritical devotion and total self-surrender of the early nineteenth century to doubt and hostility in the early twentieth century. Even after independence one could see a clash of two points of view: the one of Jawaharlal Nehru, who tried "his hardest to continue the old affiliation with the world of British thought and institutions undisturbed, and with that, continue the study of English Language and its Literature, in all the fields of education and science," and the other of Mahatma Gandhi, who "was determined to have his own way and to break free of the English world, at least so far as its Language and Literature were concerned." This clash naturally created an atmosphere of uncertainty and even antagonism for the Indian teacher of English today, who found himself dragged into a world of controversy. Professor Deb said:

> . . . he is persistently called upon to explain not merely the beauties and values of literature but to discuss the opposed and warring ideologies of the West — liberalism, radicalism and totalitarianism and a whole host of others — to his student, without the proper material being accessible in any Indian language.

Add to this complexity of the task physical problems like large numbers, meagre facilities, etc., and it is no wonder that the poor English teacher becomes at first confused and then cynical. Even at the highest level of specialization in English literature, there are opposing methods followed by Indian teachers, one group emphasizing æsthetic appreciation and a survey of broad movements and important periods, and the other emphasizing psychological analysis and linguistic scrutiny. The result is that the Indian teacher is an eternal back-number, as it were, even in his teaching methods, when compared with his English contemporary.

The first discussion session started in the afternoon at which the usual language-literature dialectic was yet once more resumed with vehemence and vigour. It was given to Professor G. C. Bannerjee of Bombay to reconcile all points of view and effect the formula for the "co-existence" of language and literature. Instead of a paper on Philology, he suggested a more realistically planned paper devoted to descriptive Linguistics in the Honours and M.A. courses.

This controversy seems to lift its head year after year, and the zealots of language and the custodians of literature enter the fray at the slightest provocation, with the deafening battle-cries of "All language" and "No language" respectively. Standards in English are progressively on the decline and this is considerably owing to the loopholes in the pattern of English teaching. An increasing bias on the "tool" aspect is the only remedial measure. But, this should be where it belongs, P.U.C. and the Pass Course, and the Honours and M.A. courses at least should be spared for some kind of specialization in the higher aspects of literature and literary criticism. A post-graduate diploma in language, however, is a sound idea and those who want to be teachers may benefit from the training.

After tea, Professor M. S. Doraiswami of the Annamalai University gave a delightful talk on "Contemporary English." He dealt at length with the vagaries of the spoken word, which would simply set aside settled standards of grammar and usage and drift into ever-changing patterns of invention and redefinition. This was due partly to the genius of the language, partly to the influence of science and technology and the journalist. One only hopes that all these variations are but passing phases or fleeting fashions and that the interests of precision and continuity will be looked after by such custodians as the *OED*.

The second day began with a discussion session on W. B. Yeats initiated by Professor V. Y. Kantak of the M.S. University, Baroda, and Professor A. P. O'Brien of the B.H. University, Varanasi. Professor Kantak referred to Yeats's concern with images rather than concepts and pointed out the blend of science and religion. He added that Yeats's poetry was free from restrictive intellectual formulations and offered plasticity of reference with Eastern and Western undertones. Yeats emphasized the primacy of the physical body in the progress of the soul and the ampler freedom of the Indian view made it possible for him to reconcile body and spirit. Eternal damnation was ruled out and human imperfection could be removed. All this makes for complexity in Yeats's poetry but there is no discordant note. Professor O'Brien tried to interpret the poetry of Yeats in terms of partial and total experience. From the early poetry to the later poetry, one finds a rise from the personal to the impersonal, the relative to the absolute, and in the later poetry one finds the projection of total experience, as evidenced by *The Byzantium*, which presented the life-soul conflict. Dr. S. R. Mokashi of the IIT, Bombay, also read a paper on Yeats. Shri Anniah Gowda referred to the dissolution of all ironies in *The Byzantium* and Dr. V. K. Chari said there were as many as five clearly distinguishable "Yeatses." Dr. R. A. Misra pointed out that there was no philosophy worth mentioning in Yeats and said that he was a poet of frustration in love.

After a short break for coffee, Professor Raj Kumar of the Panjab University lectured on *The Integrity of the Modern Novelist*, presenting a historical survey of the novel and referring to the tendency towards scepticism in the modern novel. More recently, the concern of the novelist has been not *realism* but *reality*. But, surprisingly enough, nowhere did Professor Kumar define what he meant by integrity as a critical category, and no attempt was made to relate the movements to names and the tendencies to examples. The result was that the lecture was too peripheral and airy to provoke any useful discussion, or rather it provoked many questions of a fundamental nature which made it all a poor show.

In the afternoon, paper-reading was done in seven separate and simultaneous sessions: Poetry, Teaching English as a Language, Literary Theory and Literary History, Fiction, Drama, Comparative Criticism and Middle English and Chaucer. To have seven different sessions was itself unusual and the number of papers was about eighty. There were as many as twelve papers at the session concerned with Comparative Criticism (which I attended), though, surprisingly, only four or five of the speakers were present. This was partly explained by the fact that papers dealing with all kinds of themes were conveniently "shoved" into the category of Comparative Criticism. Of the papers read, Dr. V. K. Chari's on "Decorum as a Critical Concept" led to some discussion and even controversy. Dr. Chari seemed to feel that the text was autonomous and would yield its own critical values of judgment, and that criticism should not be fettered by any set criteria. Anyway, as Professor Narasimhaiah remarked, the arguments needed a clearer presentation and the premises a clearer and more precise definition, as the speaker appeared to contradict himself. Others were Dr. P. P. Sharma, Miss B. Chatterjee and Shri R. K. Shukla, whose subjects were "Spiritual Quest and Self-fulfilment in T. S. Eliot's Plays," "Pearl S. Buck's Vision of India," and "Dr. Anand as Novelist." The last speaker discovered "symbolism" in the novels of Mulk Raj Anand.

One had the feeling, however, that the paper-reading session did not serve the purpose it was intended to serve. Both the sectional presidents and the speakers seemed to be in a frantic haste to dispose of their business, and it was hardly possible for any fruitful and satisfying discussion to emerge.

After the evening tea, there was a lecture by Dr. Ruth Miller Kriesberg, Visiting Professor at the Lucknow University, on the poetry of Emily Dickinson.

On the last day the subject was Eliot, the poet-critic, and the discussion was initiated by Professors M. M. Bhalla of the Rajasthan University and S. C. Sen of the Visva-Bharati. Professor Bhalla referred in his speech to the close connection between Eliot's poetry and Christianity as a moral force, upholding values of right and wrong. He thought that Eliot tried to bring about organization in art as there was in the church and to show that art should impose a credible order on ordinary reality. He said one could discover a system of morals and feelings both behind and beyond the poems. *The Waste Land* was a series of movements concentred in the Christian judgment. The words and images do not suggest persons and places but conditions of experience. The drabness, impotence and sinisterness of cultural assumptions at the different levels of an individual, a group and a society were projected by Eliot in *Prufrock*, *Gerontion*, and *The Waste Land*. Dr. S. C. Sen referred to the quest for the ultimate reality in Eliot. There was a fairly interesting discussion after the speeches. Professor S. Ramaswamy of Madras wondered if it was possible to impose on the total poetry of Eliot any clearly articulated Christian metaphysic. He thought that there was universality or catholicity in Eliot and his scheme of salvation seemed to be equally valid for all. Fr. L. S. Sundaram of Trichy said that the later poetry of Eliot at least was Christian-inspired. Dr. Mulder then gave a short speech on the points of identity and difference between English and American Literatures.

Throughout the discussion sessions again, one had a feeling of oppressive hurry pushing the proceedings forward. As the President, Professor Deb regretted more than once that there was hardly any time for discussion and it looked as though people were rushing through a long and unavoidable ritual! It should also be possible, once again as Professor Deb suggested, to acquaint the delegates with the broad outlines of the discussion in advance, so that the participants could come better prepared and render the discussions more relevant and fruitful.

There was also a good deal of entertainment every night.

The Conference came to a close with the "business" session on the 30th.

L. S. R. Krishna Sastry

*MERI HADEESE UMRE GUREZAN**

A SAHITYA AKADEMI AWARD BOOK

Among the prominent Urdu poets of the modern era, Anand Narain Mulla, the winner of the Sahitya Akademi award and the Ghalib Prize of the Uttar Pradesh Government, is one whose poems of deep thought, sincere humanism and artistic originality have earned the high appreciation of readers of Urdu verse.

Law and literature is a rare combination, but proved wonderfully successful with Iqbal, Fani, Akber Allahabadi, Chakbast and now with Mulla. As an eminent jurist, he has an analytical mind and a clear vision of what he writes. "*Aur Ik Din Insaan Jeetega*" (Man Will Prevail One Day), "*Jada-e-Aman*" (Path of Peace), "*Boodha Manjhi*" (The Old Boatman), "*Thandi Coffee*" (Cold Coffee), and "*Tum Mujhe Bhool Jaoge*" (You Will Forget Me Some Day) are fine literary pieces and bear testimony to Mulla's essential goodness and greatness. He is basically optimistic in his attitude to life. How earnestly he repeats his assertion in "*Aur Ik Din Insaan Jeetega*":

Jab se ye duniya qaim hai,
Ye jang baraber jari hai.
Ab tak to yahi hota aaya,
Insaan hara, shaitan jeeta,
Lekin ye jab tak duniya hai,
Ye jang bhi hoti jaeegi
Maidaan badalte jaeenge
Aur ik din insaan jeetega.

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* *Meri Hadeese Umre Gurezan.* (My Record of a Fleeting Life) By Anand Narain Mulla. (Author, 2 Cheena Bazaar Gate, Lucknow. 360 pp. 1963. Rs. 10.50).

(This war has raged since the universe began. So far it has always been Man who lost and Satan who won. But as long as the world continues, this war will go on and the battlefields will change till one day Man prevails.)

Mulla took to poetry as a pastime in 1926 and has been contributing to literary magazines all these years. He brought out his first anthology *Jue Sher* (River of Milk) in 1949 and another collection of poems entitled *Kuchh Zarre Kuchh Tare* (Some Particles, Some Stars) in 1959 and now this anthology.

Besides his longer poems, there are poems on personalities like Pandit Nehru, Gandhi, Naidu, Tagore, Motilal Nehru and a few others. There is both originality of thought and a spirit of devotion in these poems.

Mulla is a successful *ghazal* writer and knows well how to give form to feeling. This medium has been subjected to severe criticism as a product of fragmentary thinking and incoherent ideas, but Mulla has attempted, and successfully, to weed out in his *ghazals* what is inconsistent with his main current of thought. He loves the ghazal, as it is, according to him, the finest product of Urdu culture and also represents the beauties of Urdu poetry. He is analytical but never sensational in his couplets. In a way he inculcates a new zest for life and a great passion for the higher values of culture: a few random couplets deserve quotation:

Roshni ka naam le kar lard rahe hain aapas mein,
Is terf bhi kuchh saye us terf bhi kuchh saye.
(In the name of light they fight among themselves
Some shadows on one side, some on the other)

Rahe Talab mein Mulla is dhun mein barh raha hai
Akhir milenge ja ker arz-o-sama kaheen par
(In the sphere of love, Mulla advances in the hope
That high and low will meet somewhere one day)

Muyassar hai her ik imaan men mujh ko zauq ka sajda
Koi mazhab bhi ho buniyade Insaani naheen jaati
(For every faith I have an intense enthusiasm
For in every religion the basis of humanity is the same)

Muhabbat to bajai khud ik imaan hai arey Mulla
Muhabbat kerne wale ka koi Imaan naheen hota

(Love is a faith in itself, O Mulla
for a lover hath no other faith)

Sometimes Mulla uses satire and banter against the shams and sentimentality of our society. He is subtle, suggestive and always very effective in his satirical poetry.

Mulla's poetry is a treat for the reader of Urdu verse, more so for the reader who appreciates intellectual verse. It, to some extent, bears testimony to the fact that in spite of much discouragement to the language from certain quarters, Urdu poetry is burgeoning forth.

INDER JIT LAL

TRANSLATIONS OF ROMAIN ROLLAND'S BOOKS IN INDIAN LANGUAGES

[This is one of the papers read at the symposium arranged by the P.E.N. All-India Centre on January 29th, 1966, the hundredth birth-anniversary of Romain Rolland. The others read on the occasion will be printed in subsequent issues as space permits.—ED.]

Indian language translations of Romain Rolland's works have not been many, considering his international reputation. Whatever there are have come out after independence. In 1915, when Rolland was awarded the Nobel Prize, Indian writers were not so enthusiastic about translations from the French. There were not many French-knowing writers in India.

Seven books in Bengali, two each in Hindi and Gujarati, one each in Marathi and Oriya — that is all the information I could gather about translations of Romain Rolland into the Indian languages from the National Library, Calcutta, which organization keeps as complete a record as possible of such translations for the UNESCO.

While discussing why Rolland had not been translated into the Indian languages to any appreciable extent, commensurate with his writings about Indian great men, as also with his position in world literature, I gathered interesting information. In the first place, the Christophe Saga which is his *magnum opus* may not have any special appeal to Indian readers. It is too long, ten parts, for any moderate Indian publisher to venture on. His other writings on Tagore, Ramakrishna, Gandhiji and Vivekananda, on the other hand, have no special attraction for us in India. We have biographical studies of these great men in our own languages by those who were closer and more intimate with them. When Max Müller wrote about Ramakrishna, there was a natural curiosity in Europe about this unlettered man from India, whose words of wisdom had attracted such a European scholar. The World Congress of Religions at Chicago also created a great desire to know about Indian spiritual leaders. The Western mind was struck by the spiritual wisdom of the comparatively uneducated. We in India are not so much carried away by the University education of our spiritual leaders. Most of our mystics and popular saints have been like Ramakrishna, uneducated. An aspect which was strikingly important to the Western mind, had no special appeal to us.

Both the nature of the book chosen for translation and the period when the translations appeared, have their own tale to tell. While Bengali translations of the first part of *Jean Christophe* appeared in 1954, the second and third parts had appeared three years earlier. The fourth appeared in 1953, also earlier than the first, which suggests that the work of translating the first part had been held up, for one reason or the other. Out of the ten parts of *Jean Christophe,* only four have appeared so far and they have been translated by Nripendra Kumar Sarkar (Part 1), Achintya Kumar Sen Gupta (Part 2), and Pushpamayi Basu (Parts 3 and 4).

Of the book, *I Will Not Rest*, two editions have appeared under the title *Shilpir Navajanma,* one in 1946 and the other in 1955, by Saroj Kumar Datta, first in two volumes and then in a combined volume. Both the editions have been published by Agrani Book Club, Calcutta.

Rishi Das translated the life of Ramakrishna, which was published by Orient Book Club in 1949 and 1952. The same translator also translated the life of Vivekananda in 1953. In 1949 Ravindra Kumar Basu rendered into Bengali Rolland's book on Gandhiji.

The first Gujarati translation of Ramakrishna Paramahamsa was by Chandra Vadan Shukla; but unfortunately, he left the work unfinished and Swami Anand offered to complete it (about

40 pages). The book came out in 1955. One year later, Shri Gohila rendered *Jean Christophe* (Part 1).

Hindi, however, seems to have taken early to Rolland. The first translation is *Vinash ki Ghadi* by Raja Bahadur Singh in 1932. The life-sketch of Mahatma Gandhi has been rendered into Hindi by an unknown author and the year of publication is also not known.

A solitary translation into Marathi has come out under the auspices of the Sahitya Akademi and very soon the same version will appear in other languages, if it has not appeared already. It was brought out to mark the Vivekananda centenary but it also includes the life of Ramakrishna Paramahamsa. An edited version of the two books together seems to have been prepared and it has been used as a master-script for translations into all the Indian languages. In less than two hundred pages, the life-sketches of the *Guru* and the *Chela* have been narrated in Marathi by Shrimati Vimalabai Deshpande from Nagpur.

Subhadra Nandan rendered the first part of *Jean Christophe* into Oriya as *Usha*, which was published in 1955.

Here ends our list of translations. Rolland became better known in India through popular documentaries in which the Mahatma is seen calling on him at his residence during his European tour for the Round Table Conference.

Another reason why more attention has been paid to Rolland and his writings about Vivekananda, Gandhiji and others in recent years, is perhaps our observance of their centenaries. The Vivekananda centenary focussed attention on material available on him for publication and that is how these Rolland books were taken up for translation. Very likely, for the Gandhian centenary, his writings on the Mahatma will appear in the Indian languages. If the commercial publishers will not take up the work, I am sure the Gandhi Smarak Nidhi or the Navjeevan Press will come forward to sponsor these publications.

S. R. TIKEKAR

P.E.N. INTERNATIONAL

XXXIVTH INTERNATIONAL P.E.N. CONGRESS — NEW YORK

(June 12th - 18th, 1966)

The New York Centre will be host to the International P.E.N. for the second time this coming June. The Centre was founded in 1922, with Booth Tarkington as its first President, and staged a Congress as long ago as 1924. This summer will see a Congress on a far larger scale, commensurate with the growth of the P.E.N. itself since its founding in 1921. Prominent among the hosts will be the International President, Arthur Miller.

LITERARY THEME:

THE WRITER AS INDEPENDENT SPIRIT

This theme was chosen by a special Committee appointed by the New York Centre which included the Centre's President, Lewis Galantiere, Edward Albee, Joy Chute, Leon Edel, Ralph Ellison, Elmer Rice and Glenway Wescott, working in close co-operation with International President, Arthur Miller.

The Committee is convinced that the writer's independence as a creative artist is threatened by forces harder to grapple with than censorship or insistence upon ideological conformity.

The Congress will seek clarification of the meaning for writers of gigantism in book and magazine publishing, the new relationship between creative and documentary writing in our times, the role of the writer as a public figure and the seeming usurpation by the social sciences and psychology of literature's immemorial role as the delineator of the nature of man.

It is likely that there will be two formal sessions only, the Opening and Closing Sessions, and apart from these the theme will be debated at round table forums and explored at brains trust sessions.

The main theme, "The Writer as Independent Spirit," has been subdivided so that various aspects can be explored at the different sessions, and sub-titles will include:

1. Literature as the Delineation of The Nature of Contemporary Man.
2. The Writer or Collaborator in Other Men's Purposes.
3. The Writer in the Electronic Age.

4. The Writer as a Political Figure.

There will also be a special evening of Poetry Aloud when American, Czechoslovak, German, Russian and other poets and translator-poets, will read their work — some to musical accompaniment — at a public session.

Apart from one speech, introducing the theme at the Opening Session, no set papers can be read, as the organizers are anxious to maintain free and spontaneous discussion on varying aspects of the theme.

INTERNATIONAL P.E.N. AND THE SINYAVSKY - DANIEL TRIAL

Following the announcement of the findings and sentence of Moscow on February 14, 1966 at the trial of Andrei Sinyavsky and Yuri Daniel, the Soviet writers charged by the Soviet authorities under Section 70 of the Soviet Penal Code, the following telegrams were sent by the P.E.N. Writers in Prison Committee and by the General Secretary.

Prime Minister Kosygin — The Kremlin, Moscow.

Deeply shocked by savage and inhuman sentences pronounced today on Sinyavsky and Daniel. We, the undersigned, representing thousands of writers throughout the world, members of International P.E.N., implore you as Prime Minister to exercise clemency and thus restore confidence in Soviet justice and humanity.

Signed: STORM JAMESON — VICTOR E. VAN VRIESLAND — DAVID CARVER
International P.E.N. Writers in Prison Committee.

Alexei Surkov — Soviet Writers Union, 52 Vorovsky Street, Moscow.

Appalled by savage sentences on Sinyavsky Daniel stop Cannot urge too strongly Soviet Writers Union intervene with authorities and convey horror and shock felt by all creative artists throughout the world.

Signed: DAVID CARVER — General Secretary, International P.E.N.

The P.E.N. All-India Centre has sent the following telegram:

Alexei Kosygin, Premier, Soviet Union, Moscow.

All-India Centre International P.E.N. distressed sentences on Sinyavsky and Daniel fervently appeals your clemency which would gain our grateful appreciation.

Signed: SOPHIA WADIA, Founder-Organizer.

P.E.N. MEETINGS

A PHILOSOPHER LOOKS AT NATURE

Professor Charles Hartshorne gave a talk on "A Philosopher Looks at Nature" on February 14th, under the joint auspices of the Indian Institute of World Culture and the P.E.N. All-India Centre. Professor M. M. Jhaveri presided.

Professor Hartshorne has been a distinguished teacher of philosophy at Harvard, and the Universities of Chicago, Emory and Texas. He has also been Visiting Professor at Stanford, the New School for Social Research and the Universities of Frankfurt, Melbourne, Washington and Kyoto. He is the author of *The Philosophy and Psychology of Sensation*, *The Divine Relativity* (Terry Lectures at Yale), *The Logic of Perfection*, *Anselm's Discovery*, etc.

Professor Hartshorne explored his interesting concept of "experience." This is possible only to an individual agent. He pointed out that an animal or a man is an individual agent but a tree or the wind is not. Yet life with the power of experiencing is not absent from these impersonal agencies since they are made up of innumerable true agents, such as a cell, a molecule, etc. In this way one discovers a quality of perceiving and feeling throughout all Nature. Professor Hartshorne was disposed to agree with the Buddhists, that we *are* our experiences and in that sense we *are* souls and do not *have* souls. The doctrine of Maya is consistent with this approach. It is also in sympathy with the Indian feeling that life is everywhere. As an explanation of the appeal of life in other kingdoms, Professor Hartshorne examined the experience of birds in their song. Professor Hartshorne is a devoted student of ornithology and he had much fascinating information to offer on birdsong. He argued that the notes of birdsong are not a random arrangement that we happen to find beautiful but that the birds themselves, on their own level, have an æsthetic experience in them — governed by a principle of variety, bound by an order of pattern. This is different, of course, from human patterns of music because the time scale of the bird is minute compared to that of a human being since its memory is much shorter. But, allowing for this difference, we can discern a consciousness of musical form in birdsong.

The same principle of beauty may be said to govern the order of nature which provides for a marvellous variety of organisms, living side by side, provided man does not tamper with them.

Professor Hartshorne considered difficulties raised by instances of conflict in nature such as the predations of carnivorous animals, and the sufferings and death of animals. He argued that these were not necessarily destructive of the pattern of harmony in variety if, by means of these processes, a more diverse and richer complex whole could be maintained. Death is to be regarded not as an evil in itself but as the solution of an æsthetic problem: it can bring to a harmonious close a pattern of experiences as a finale brings a piece of music to a satisfying close. Indefinitely prolonged physical life might cause more pain and hinder the variety of life.

The order of nature, therefore, does not deserve criticism. Beings exist not solely for their own sakes but also to contribute to the life of a larger whole. Creatures must serve this by being happy and by assisting one another to be happy. The happiness of all cannot be divinely compelled; for that would take away the living quality of each being as decision-maker. God has not a monopoly of power. The decision-making of so many beings must lead to circumstances which appear fortuitous from the point of view of any single being. But this element of chance arises from free-will and to be is to decide. Hence life can never be free of risk; but its opportunities richly justify its risks.

Professor Hartshorne commented humorously that almost the only possible quarrel with Nature was that it made civilized man possible. We need to moderate our competitive and destructive tendencies and thus contribute to the harmony of life.

Moving the vote of thanks, Shri R. P. Sirkar remarked appreciatively on the complete acceptance shown in Professor Hartshorne's approach. It reminded one of the great question of the *Gita*: "What in all this is there to lament?"

TEILHARD DE CHARDIN AND SRI AUROBINDO

M. André Monestier, who has founded and sustains in Paris a circle of study on Teilhard de Chardin and has also studied the thought of Sri Aurobindo and written several books on Teilhard, submitted a paper on "Teilhard de Chardin and Sri Aurobindo" at a joint meeting of the Alliance Française de Bombay, the P.E.N. All-India Centre and the Indian Institute of World Culture. Madame Sophia Wadia, presiding, introduced the speaker and read the English translation of his paper.

M. Monestier began by stressing the depth of Teilhard de Chardin's thought, to comprehend which, he said, it would take years of study and reflection. He felt the best way to approach his thought would be through a study of the man and his work.

Of a family of landed French aristocrats, Teilhard entered the Society of Jesus. When the First World War broke out he participated in it from the first to the last day, serving first as a stretcher-bearer and then as a corporal in a regiment of Zouaves, where he won several honourable mentions in dispatches, the Military Medal and the Legion of Honour.

He returned to the monastery in 1919 and was entrusted with work most suited to his abilities — palaeontology. In 1923 he sailed for China, where he remained for the next twenty-three years. There he participated in the discovery of the Sinanthropos or the "Peking Man." From China he went on to India, Java and South Africa. Forced to renounce the Professorship of Palaeontology in the College de France by his superiors, Chardin went to New York, where he died at the age of seventy-four.

During the fifty years of his intensely active life as a scientist, Teilhard de Chardin never for a moment ceased to direct his thought beyond the immediate scientific fact towards its philosophic and spiritual interpretation. During his lifetime he did not receive permission from his superiors to publish any of his works. Soon after his death, however, several of his books were published and more remain to be published. *Le Phenomene Humain, Le Milieu Divin* have each sold more than 10,000 copies and today Teilhard is considered one of the greatest philosophers of all time.

As a man of science Teilhard observed the facts, then applied to their interpretation the whole power of his mind and intuition till there grew in him a coherent conviction. Marshalling his own observations and those of all investigators since Darwin, Teilhard first shows that the hypothesis of the progressive creation of the world, beginning with matter and ending in man, in five to ten millard years, must be regarded as a scientific truth. Out of the colossal energy that existed in the beginning there was first the genesis of atoms and molecules; after the cooling set in, of living creatures both vegetable and animal, through successive mutations and without any creation of new matter; finally the genesis of man also through successive mutations. The genius of Teilhard lies in that he has perceived and brought to light in this process of creation what seems to be a structural law of the Universe, a fundamental principle of Nature, what he calls the law of complexity-consciousness. Evolution produces new species with more and more complex nervous systems and correspondingly endowed with a growing measure of psychism. It is as if matter possessed a universal tendency to organize itself in more and more complex arrangements and as if the development of consciousness was conditional upon this complexity of arrangements.

For Teilhard it is as if mineral substance is itself endowed with embryonic consciousness. Life exists potentially in inanimate matter. It is a fundamental property of the universe, a potential that permeates the entire cosmos and is always ready to manifest as soon as favourable conditions permit.

A relation of cause and effect does not exist between spirit and matter but a basic interdependence. The stuff of the universe is not the substance of matter nor the energy condensed in matter. It is Spirit-Matter and there is already "a grain of consciousness" in the elementary particles of the atoms.

Of creation Teilhard de Chardin says in his *Le Phenomene Humain* that it is an operation conducted by an intelligence greatly superior to us, of whom universality is the essential character. The believers see in it God, a God who is no abstraction but a person, a personal God. The materialists are satisfied with seeing in it the basic plan of nature.

Teilhard turns towards the future to know where this forward march will lead us. Just as living cells are irresistibly moved to join together in more and more complex grouping so, he believes, are men moved irresistibly to organize and perfect their social relations.

Under the stimulus of repeated discoveries that, in the course of a single century, have revealed to our generation in rapid succession firstly the unlimited spiritual profundities of Matter and finally the power of associated living beings, it appears that our psychology is in the process of change and that man is approaching what one might call the crisis of his puberty. A new and victorious passion is beginning to form which will sweep or transform what have been till now the whims and puerilities of the earth. . . .

This conception of the coming together of men in a feeling of brotherhood was, M. Monestier thought, very akin to Sri Aurobindo's conception of what he calls the "future religion of humanity." "I think," he remarked, "that the simultaneous emergence in two separate regions of the globe, isolated from each other for thousands of years, of the same capital progress in knowledge cannot be deemed to be a simple coincidence or the result of mere change." He thought Teilhard and Sri Aurobindo marked for the first time in history the meeting point of the spiritualities so long held in isolation of the two greatest segments of mankind. Both Sri Aurobindo and Teilhard de Chardin consider that religions have now started on their way to "convergence." M. Monestier firmly affrmed his belief that growth would eventually lead not to two different spiritual units but to one, for "the world one day must perforce be One."

DELHI

A MULTILINGUAL SYMPOSIUM OF POETRY

Under the auspices of the P.E.N. Delhi Group, a meeting was held on January 17th at Sapru House, New Delhi. At the beginning the present writer made an obituary reference to the passing away of Prime Minister Lal Bahadur Shastri. Shrimati Prabhjot Kaur then moved the following resolution:

> Be it resolved that this meeting of the P.E.N. All-India Centre, Delhi Group, places on record its deep grief at the unexpected passing away of Shri Lal Bahadur Shastri, Prime Minister of India. His participation in the freedom struggle and his dedicated and devoted work in various capacities and finally as the Prime Minister will long be remembered by the nation. He died as a martyr of peace in the true Gandhian tradition.
>
> Be it further resolved that copies of this resolution be sent to Dr. Radhakrishnan, the President of India and Shrimati Lalita Shastri.

All present stood in silence for a minute.

Since the symposium had been fixed a week before the unexpected passing away of Shastriji, it was decided to carry on with the scheduled programme. More than a dozen poets participated in the symposium and almost all of them struck a tragic note. Shri Jagannath, Shri Mohan Lal Shrivastav, Shri Narayan Shyam, Shri Malik Parwaz, Shrimati Prabhjot Kaur, Dr. A. B. Ganguli and several Hindi poets, among them Shri Vishnu Khanna, Shri Jeevan Lal Mansukha, Shri Raj Narayan Kulshrestha, Shri Bhalla, Shri Ram Gopal and the present writer participated.

* * * * *

CONTEMPORARY YUGOSLAV LITERATURE

Under the auspices of the P.E.N. Delhi Group, a meeting was held on February 22nd at Sapru House, New Delhi. Mr. Vitomir Lukic, a writer and research scholar from Yugoslavia, gave a critical and thought-provoking talk on "Contemporary Yugoslav Literature."

Mr. Lukic said that the writers of an older generation usually continue to live in their own times. Yugoslav writers like Ivo Anotic, Moroslav Krleza, Vladimir Nazor, Prezihov Voranc and Oton Zupancic are well established and even if they did not write anything new, their works would continue to be appreciated. There are some remarkable names among the younger generation which have come up in the last ten years, Branko Copic, Oskar Davico, Petar Segedin, Dobrica Cosic, Rank Marikkovic, etc. Whatever their motives and priorities they reflect contemporary society.

Among poets Vasco Popa and Miodrag Pavlovic deserve special mention. A poet is a fine part of society, he said, as well as its synthesis. In Yugoslavia, young poets are gradually linking themselves with tradition although there still remain some who indulge in new poetry. Such poets disown rhythm and write broken and trembling sentences to evoke emotion. At one time to be clear and lucid was considered a lack of manners and literary clubs were full of obscure amateurs who took pride in reciting puzzle-like poems. Now they have started to attach prose introductions to their poems. In Yugoslavia writers no longer swear by political doctrines. Freedom of expression is appreciated. Those who had acquired literary positions by storm during "the age of fermentation" have now taken back seats or have accepted quiet positions in publishing concerns and journals.

As regards the novel, Cosic and Lalic are outstanding personalities. Cosic's novels, like *Distant is the Sun, Separations* and *The Roots,* are very popular and so is *The Springtime of Ivan Galeb* by Vladan Desnica. As a dramatist, Miroslav Krleza has acquired a name for himself. However, it is Andric, the Nobel-Prize-winner, who is considered a world classic. His writings have attracted the attention of eminent literary critics.

A lively discussion followed the talk. On being questioned whether there was no break with tradition in Yugoslavia, Mr. Lukic reiterated that a complete break was not possible in any literature.

Shrimati Prabhjot Kaur said that literature knows no bounds and geography is only a little barrier in the universality of true art.

The meeting ended after a vote of thanks and refreshments.

MADHAV SINGH "DEEPAK"

P.E.N. ANNUAL GENERAL MEETING

The Thirty-second Annual General Meeting of the P.E.N. All-India Centre has been fixed for April 21, 1966. We hope that as many Members and "Friends" as possible will attend it. An At Home will follow the business part of the meeting at which Shri Harindranath Chattopadhyaya will recite his poems.

In spite of our several reminders, quite a number of Members are still in arrears for more than two years. It would help considerably if these Members would pay off their arrears as soon as possible.

Membership fee for the current year is also due.

THE LITERARY SCENE ABROAD

Children's Book Section of *The New York Times Book Review* (November 1965. Received January 1966).

This annual continues to be bulky with advertisements. Yet, it opens with a delightful article by an author dear to children P. L. Travers. In "The Black Sheep" he speaks of the world of opposites in children's literature and its villains. He confesses how he has always been partial to the black sheep — to Esau and to the Prodigal Son, to Peter Rabbit and to the Sparrow, to Uncle Cecil and to Major Battle, and to the witches and the giants. That world would be dull and uneventful without them. "it was the dark ones, after all, on whom everything depended."

The next two articles are "Searching Out Paperbacks" by Beverly Grunwald and "From the Age of Tyburn and Bedlam" by Walter Allen. Mrs. Grunwald, after much research, laments that paperbacks for children are scarce and looked down upon by most book houses in New York. Mr. Allen describes one single publication, *Flowers of Delight,* by a Dutch author, Leonard de Vries. It is an anthology compiled from "books published between 1765 and 1830 in the Toronto Public Library's Osborne collection of early children's books." He says that it is both an enchanting and a revealing book and a notable achievement typographically, reproducing in illustrations and letterpress the sturdy elegance of the eighteenth century. It is "an ideal short-cut into middle-class English life" from the period between the accession of George III to that of Queen Victoria. Children will come across ABC and arithmetic primers and tales they are familiar with as also others that will shock them with their harsh realism.

Mr. James Dickey in "The Language of Poetry" echoes what was expressed in last year's issue and what is felt in this issue: "there is a lot of well-packaged junk on the children's shelves of book stores." Even then, out of a dozen or so anthologies he reviews, he is fortunate to find two good ones, *Sprints and Distances* by Thomas Y. Crowell and *In a Spring Garden* by Richard Lewis, and one outstanding one called *The Golden Journey* by Louise Bogan and William Jay Smith. He feels that this "may well be the best general anthology of poems for young people ever compiled."

The genre that really lacks good publications is fiction. Several titles are advertised and some reviewed; very few are impressive. These mainly belong to the 9 to 12 years age group.

Among historical books, the ones written around the American Revolution are disappointing but the ones grouped under "Teen Age: Men and Events" have worth and variety. They cover subjects like Conrad and Cole Porter, the Crusades and the Spanish Armada.

Amazing but true, no science titles are reviewed or catalogued! The ones that are advertised are also comparatively few. One wonders if the lament made last year by Mr. Ronald Dahl about the excess of informative and educational books has been heeded. The only "factual" books that are reviewed are some good titles grouped under "Wildlife on the Move."

MUMTAZ A. CURRIM

THE LITERARY SCENE IN INDIA

ENGLISH

The Literary Criterion. Winter 1965. Edited by PROFESSOR C. D. NARASIMHAIAH. (University of Mysore, Mysore)

There are many ways of looking at a number of a "learned" journal of this kind. One might ask: What image does it present of the Indian intellectual? What does it tell us of the state of our thinking, of the incidence and quality of talent among our University men? and so on. I confess to a feeling that "that prospect pleases." Not that I underrate the dangers of complacency, nor that I consider the actual critical achievement that these eight or nine essays represent as of a highly exceptional order. It is more the promise, the hint of what may lie behind it all, that accounts for my pleasure. One somehow senses a kind of "academic" hinterland where lively intelligence must rule, where older men still retain the quickness of their minds and younger minds are not content to be merely derivative and decorous. There is evidence of original talent and probity and a wide enough range. All this, of course, within the limits that a literary journal sets for itself.

The bunch of critical essays presented here has a decided slant. There are only two which explicate particular works of literature. The majority of them deal with more general problems like the nature of Criticism, its close relation to Culture, the difficulty of literary translation and the difficulty of responding to the literature of a culture other than one's own. An interesting feature of the collection is that two writers, Raja Rao and Mulk Raj Anand, who have contributed with such distinction to Indian writing in English, figure in it alongside professors and academic critics. Their essays, too, are in slightly different keys, which is understandable. Raja Rao offers a few remarks on "The Writer and the Word" — "Man faces himself when he seeks the word.... Unless word becomes *mantra* no writer is a writer, and no reader is a reader" — in what is really like a string of poetic insights rather than a critical presentation. Mulk Raj Anand's article, "Is Universal Criticism Possible?" seems to promise a consideration of critical criteria which might prove of universal validity, but is actually a plea for a kind of "universal humanism" in literature.

There is more meat in Sisirkumar Ghose's esssay on what he calls "Metaesthetics," which is, as the name suggests, an exploration of that border region between metaphysics and æsthetics that seems to lie at the basis of the Sanskrit theory of literature. Of the two critical considerations of individual work — *The Nigger of the Narcissus* by R. Rama Murthy and *The Theatre of the Absurd* by R. B. Banerjee — the one on the Conrad novel is impressive because of its incisiveness and, despite occasional excess, because of the sense of style that the writer displays. The survey of the Theatre of the Absurd, however, is altogether a thin, sketchy affair. M. G. Krishnamurthi's article, "Foreign Literatures and Problems in Response" and H. T. Sharada Prasad's article, "Translation of Indian Fiction into English" direct attention to a question which is of special significance in the Indian situation today. Both excellent presentations, they demonstrate with the help of concrete examples the difficulty in making the proper response to alien literatures and in achieving satisfactory expression in translation.

The *piece de resistance* of the issue is clearly the Editor's own contribution. Professor Narasimhaiah's two articles, "Criticism and Culture" and "Literary Criticism: European and Indian Traditions," came out of a Seminar he had organized at the Mysore University. The first of these was the paper he had read at the Seminar and the second is his Introduction to the forthcoming brochure containing the papers read there. (In fact, three other articles in this issue, those of Mulk Raj Anand, Sisirkumar Ghose and M. G. Krishnamurthy, were also papers read at that Seminar.) The Seminar drew attention to the importance of studying the Indian contribution to Literary Criticism and Æsthetics side by side with the Western and to the mental enrichment that we might derive by so broadening the ambit of our study. In one of these articles, Professor Narasimhaiah makes a spirited plea for a rediscovery of our own great tradition of Literary Criticism so that it may be possible to "forge links with a past with which we today have lost connection in a vital way." He stands for a proud assertion of "*Swadharma*" in this matter as in everything else. Not to do so would really condemn us to being "a nation of mimics" that the redoubtable Naipaul recently assured us we are.

In the other article, he launches out on an even wider field and shows how essential literary criticism is to the health and vitality of a culture. "Literary Criticism," he points out, "is central to the very idea of University education" and that "literary standards are inseparable from standards of conduct in life." To quote him: "A real interest in literature, said Leavis, is an interest in man, society and civilization." Indeed, there is a great deal of Leavis in what Professor Narasimhaiah says —the courage, the integrity, the mood of righteous indignation, the very style! Both possess the ability to goad you into thought. And if one sometimes feels that Professor Narasimhaiah perhaps tends to claim too much for literary criticism rather than too little, one remembers with gratitude how much he has done single-handed to resuscitate that very critical tradition he is talking about. One cannot help being thrilled by his stout-hearted crusading for *the* cause and one must not grudge him all the privileges conferred by that charter.

Because of its obvious "academic connection" *The Literary Criterion* may induce another reflection. In its pages we sense the change that is coming over our University men and women. I mean the transition from that generation of teachers who did their teaching work honestly enough, and often nobly, but never thought of attempting writing, and the up-and-coming generations for whom the testimony of the printed word is going to be of the utmost consequence. All to the good, so long as we retain our discrimination and refuse to be taken in by the meretricious. And how is one to cultivate that Arnoldian "sense of the excellent" unless there is something like a wide-awake tradition of criticism with us? So, one comes back to Professor Narasimhaiah's theme!

V. Y. KANTAK

⁂

New Bearings in English Literary Criticism. By V. S. SETURAMAN. (The Annamalai University, Annamalainagar.)

English literary criticism today is a complex field. Simple critical appreciation of literature has been compartmentalized under various headings — historical, comparative, linguistic, psychoanalytical, æsthetic, formalist and so on. To the Indian reader Dr. Seturaman's book will be of high value. The author's scholarship is impressive, and he explains the various branches of modern literary criticism in clear prose. There are separate chapters on the leading critics of this century like T. S. Eliot and I. A. Richards, F. R. Leavis and Herbert Read. The notes at the end of each chapter explain a stray phrase or an isolated argument. Thus there is an annotation of "objective correlative," a note on the "tone" of Leavis, an aside on Herbert Read's connection with the Fine Arts, and an exposition of Wilson Knight's "spatial interpretation." The three chapters on the "triangle of forces" refer to many of the lesser critics of today. This complex scene, strengthened by the swirl of names and arguments evoked by Dr. Seturaman, is rather disconcerting. Do we understand literature better because of this new criticism? Dr. Seturaman seems to think in the affirmative and refers to the "printed WORD on the page" as the new "idol," worshipped by critics today. He concludes:

> The publication of such a book as the *Verbal Icon* shows the spirit of

the times and the tone of modern criticism. "The Verbal Image which most fully realizes its verbal capacities is that which is not merely a bright picture but also an interpretation of reality in its metaphoric and symbolic dimensions. Thus the VERBAL ICON."

PREMA NANDAKUMAR

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The English Association of the Andhra University, Waltair, organized a course of five lectures on the modern novel from February 8th to 12th, 1966. Dr. K. R. Srinivasa Iyengar, Head of the English Department, gave a brief introductory talk. The novel, he said, was generally regarded as a source of entertainment, excitement and even a means of escapism. But the serious modern novel was different and tried to present the moral situation of Man and suggested a seeking after peace and harmony. The physical universe, the psychological world and the spiritual world — the whole spectrum of human life was presented in terms of art.

After the introduction, Shri K. Viswanatham gave a lecture on L. H. Myers. He referred to Myers as a writer on India, a historical novelist and a novelist of ideas. Particular mention was made of the tetralogy, *The Near and the Far*. Shri Viswanatham said that Myers located his novels in Moghul India to depersonalize the æsthetic or artistic context, and history was used as a device of impartiality. The actual theme of the novels seemed to be the education of an individual in a complex society.

On the 9th Dr. Ila Rao spoke on Kafka. She referred to the father-son conflict in Kafka's life and showed how it influenced him as a writer. She laid special emphasis on *The Castle* and a few short stories like *The Burrow* and *The Transformation* and indicated how they presented the nightmares and hallucinations of humanity. His own anguish as a Jew, as an unhappy member of his family, and as an unsuccessful lover was presented in universal terms and with a rare excruciating power.

Dr. B. Ramachandra Rao spoke on the 10th and Bernard Malamud, the American novelist, was his subject. The high competitiveness of American social life and the evils of an extremely mechanized life — these appeared to be the concern of Malamud. The apparent demi-paradise seems to conceal a veritable hell, after all.

On the 11th Shri T. Ramesh Dutta lectured on V. S. Naipaul, the Trinidadian novelist of Indian origin. He discussed all the writings of Naipaul and referred in particular to *An Area of Darkness* as "a lover's quarrel." Naipaul carried his own prejudices and predilections to his description of India.

On the 12th Dr. L. S. R. Krishna Sastry spoke on Raja Rao, the Indo-Anglian novelist. He referred to *Kanthapura* as a unique fictional experiment in Gandhian politics and dwelt at length on two or three of the short stories, "Javni," "In Khandesh" and "The Cow of the Barricades," the title-story of the collection. He described *The Serpent and the Rope* as Raja Rao's *magnum opus*.

Professor Srinivasa Iyengar summed up the series. Although the five novelists were chosen almost casually, all of them presented a vision of life, though from different angles. While L. H. Myers projected the present into the past, Kafka presented the hallucinations and nightmares of life. Malamud described modern American life in realistic terms and Naipaul mingled an element of satire in his view of life. Raja Rao, however, projected life in mythical terms. All great fiction, Professor Iyengar continued, was concerned with a certain *weighing* and *placing* of life. At the same time it contained a prophecy for the future. When Myers writes apparently about Moghul India, Kafka describes the lot of nameless individuals, Malamud portrays modern America, Naipaul presents Trinidad and Raja Rao projects varying views of France, England and India, they all seem to write about *us*, and their message has a universal validity, as it is conveyed in terms of art.

L. S. R.

GUJARATI

The Sahitya Akademi prize for the best literary work in Gujarati for 1965 has been awarded to Shri Kakasaheb Kalelker, the veteran Gandhian philosopher, for his work *Jeevan Vyavastha* (The Organization of Life). Besides being a mature thinker on the Indian way of life, Kakasaheb is one of the foremost literary men in Gujarati, and perhaps the best creative essayist of modern Gujarat.

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The birth centenary of Romain Rolland was celebrated in Ahmedabad. The meeting was presided over by Shri Gurdial Mallik. Amongst others who spoke on the occasion were Professor Umashanker Joshi of Gujarat University, Professor Dawar and Shri M. P. Desai, the well-known Gandhian thinker of Gujarat. They dwelt on Rolland's deep interest in Indian philosophy and life and his relationship with some of the Indian minds of his time.

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Shri Bhailalshah of the C. N. Vidyalaya of Ahmedabad has recently brought out an anthology of Gujarati religious songs both mediaeval and modern, a hundred and eight in all, including some of the Hindi *bhajans,* which were included in *Ashram Bhajanavali*. What is noteworthy about the anthology is the use of the Devnagari script and their notation according to the classical *ragas*. The anthology is likely to prove very useful to educational institutions in Gujarat and ,to those interested in classical music.

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A meeting was held in Bombay last month to felicitate Dr. K. M. Munshi on his seventy-ninth birthday. His admirers spoke on various phases of his brilliant and exemplary life. Besides being a great social reformer and statesman of India, Dr. Munshi is one of the greatest living Indian creative literary artists. With Gandhiji he is a major literary force in Gujarat, responsible for bringing about a revolution in outlook both in literature and life. Equally important is Dr. Munshi's service to promote Indian culture through the Bharatiya Vidya Bhavan, Bombay, whose branches have spread all over India and abroad. At seventy-nine, Dr. Munshi still retains his creative vigour. His *Krishnavatar* and *Kulapati's Letters* prove well his creative and contemplative abilities.

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The death of Shri Manilal "Pagal" on February 2nd removes from Gujarat a great figure of the old professional Gujarati theatre. The late Shri Pagal wrote numerous plays which were very popular with dramatic companies such as the Laxmi Natak Samaj and the Deshi Natak Samaj. When he stopped writing the Government of Gujarat offered him an annuity in appreciation of his services to the Gujarati theatre, which he refused.

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Shri Deshalji Parmar, the noted Gujarati poet and journalist, passed away in Gondal in February. His last anthology of verse was *Uttarayan.* He was much influenced by Gandhiji as a young man. His poems, which appeared in *Kumar,* are inspiring and full of noble sentiments. For some years he taught in a school at Surat where he wrote for *Gujarat Mitra,* a daily. Shri Parmar was seventy-two.

N. K. PANDYA "USHANAS"

HINDI

We offer our greetings to Pandit Hrishikesh Sharma (Nagpur), who was seventy-five on February 25th. The Vidarbha Hindi Sahitya Sammelan felicitated him at a function. When the All India Hindi Sahitya Sammelan, held at Indore in 1918, set up a committee for the propagation of Hindi in South India Pandit Sharma was deputed for this purpose to Madras, where he worked from 1918 to 1935. An old worker and office-bearer of the Rashtra Bhasha Prachar Samiti of Wardha, Pandit Sharma, with the active co-operation of his wife Shrimati Sharada Devi, has made the Nagpur branch a flourishing centre for the propagation of Hindi. It was due to his efforts that the present imposing building of the branch was constructed at a cost of Rs. 1,20,000.

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Shri Dinkar Sonwalkar, a young Hindi poet of Damoh (Madhya Pradesh), has rendered into versified Hindi a representative collection of Marathi poems which have appeared between 1940 and 1964. The anthology has been brought out by the Bharatiya Gyanpith of Calcutta.

ANANDRAO JOSHI (Nagpur)

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At a function held in New Delhi on February 20th, the President of India, Dr. S. Radhakrishnan gave away the 1966 Sahitya Akademi prizes of Rs. 5,000 to the selected authors.

The outstanding Hindi critic, Dr. Nagendra, who is the Head of the Department of Hindi in the Delhi University, won the prize for Hindi for his book *Rasa Siddhanta.* It is a dissertation on Hindi poetics and theories of criticism prevalent from ancient classical times.

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One of our best modern Hindi poets, Pandit Anoop Sharma, died recently. He was a retired Headmaster of the State High School of Sitamau in Madhya Bharat. He was sixty-five. Sharmaji had been partially insane for the last six years.

The late Sharmaji's several volumes of Brajbhasha verse have become more or less classical like Ratnakar's poems. Incidentally Sharmaji was a great personal friend of Ratnakar and his books like *Kunal, Siddhartha* and *Pheri Milibo* will live in classical Hindi poetry as landmarks.

The Hindi Parishad of Sitapur held a meeting on January 30th, to pass a resolution mourning the poet's sad demise. Several local writers and poets attended the meeting and delivered speeches, eulogising his services to education and Brajbhasha as well as Khariboli poetry.

RAMAGYAN DWIVEDI

MALAYALAM

Shrimati Nalapat Balamani Amma has won the Sahitya Akademi award this year for her book of poems, *Muthassi.*

Shrimati Balamani Amma had the privilege of beginning her literary life under the inspiring guidance of two great men, her uncle, the distinguished poet Nalapat Narayana Menon and his close associate Mahakavi Vallathol. Although she did not go to college she was well educated at home. She began writing in her teens and her first book *Koopukai* (With Folded Hands) appeared in 1930. Over a dozen more books followed. Her earliest notable book was *Amma* (The Mother) published in 1933; and it is *Muthassi* (Grandmother) that has won the award. The two titles are significant as Shrimati Balamani Amma is the poet of the felicity of domesticity. She writes best about the innocent graces of childhood, the joys of motherhood and the gracious atmosphere of the home. At the same time she has not been insensitive to the stirring events in our national life, the struggle for freedom and the cultural renaissance.

A little known factor about her is her study of Theosophy. Her uncle and teacher, Shri Narayana Menon, was an ardent member of the Theosophical Society and in her most impressionable age she had access to his excellent collection of Theosophical books. The study of those books has given her a depth of vision. Her translations of some of the Theosophical classics also deserve to be better known. The influence of Theosophy can be seen clearly in her book *Lokantarangalil* (In Other Worlds), an elegy on her uncle, published in 1956.

Now in her late fifties, ideally happy, she is a radiant grandmother, a living embodiment of love and compassion. As pointed out in the preface to the prize-winning book, age has only mellowed her outlook on life, and varied experiences and mature wisdom have blessed her with a sane and stable optimism. Through storm she has come to peace; for she has learned the great lesson of the meaning and use of pain in the scheme of things.

Her latest book, *Mazhuvinte Katha* (The Story of the Axe) (52 pp. Re. 1.00) has just been published by Mathrubhumi. The book contains three long poems "*Mazhuvinte Katha*," "*Vibhishanan*" and "*Viswamithran.*" Her characterization of these Puranic figures is original and highly suggestive. All poems reveal her unrivalled mastery of the literary craft.

The author's four-page introduction is a penetrating analysis of the place of egoism and violence in the evolution of man. Parasurama, the Rama of the Axe in the first poem, though highly emotional, tries to rationalize his cruel deeds. His later repentance for those misdeeds gives an illuminating insight into the mainsprings of his behaviour. The peace-loving Vibhishana is of course against violence from the very beginning. He, therefore, prefers the apparently cultured Aryans to his own people, but is sadly disillusioned in his hopes. They, too are found, in the end, to be in no way superior to his people, in ideals or in compassion. By incessant striving Viswamithra becomes a superman, but at last he comes to realize that self-conquest and love are more potent than self-centred ambition.

The central message of these poems seems to be that man can rid himself of his ego only by love and self-sacrifice. Dedicating all that one is and all that one has is the only path to self-realization and self-fulfilment. Man's true progress consists of his victory over his ego and his lower passions.

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Anveshanam (The Quest) is a new and welcome addition to Malayalam journalism. It is a monthly published by the recently established Madras Literary Co-operative Society and is edited by Shri T. V. Kunhikrishnan. The contributors to the first number include Professor S. Guptan Nair, Vennikulam Gopala Kurup, N. V. Krishna Varier and Ullatil Govindankutti Nair. The journal intends to promote greater co-operation among the four languages in South India.

The Literary Society has a programme to publish eight books in four languages and bring out journals in two languages during 1966.

MADHURAVANAM C. KRISHNA KURUP

MARATHI

In the fifth Maharashtra State Drama Festival the Progressive Dramatic Association (Poona), which staged *Tu Vedaa Kumbhaar,* won the first prize of Rs. 2,000; the Bahurupi (Bombay) the second prize of Rs. 1,000 for its performance of *Pastis Tera Navvad.* Three consolation prizes were awarded to Rangayan (Bombay), Natya Bharati (Indore) and Natya Sangh (Nasik). Prizes were also awarded for the best acting, direction, setting and lighting effects. This year no prizes were given for script and music.

In all eighty-four plays were staged at eight centres in the State. Of these sixteen were selected for the finals. The prize distribution ceremony was held in Bombay on January 29th under the presidentship of Shrimati Nirmala Raje Bhonsale, Minister for Social Welfare. The renowned musician Shrimati Hirabai Badodekar gave away prizes.

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Shri P. L. Deshpande has been doubly honoured this year. He received the title of "Padmashri" in the Republic Day honours. A few weeks later the Sahitya Akademi awarded him its prize for his collection of sketches *Vyakti ani Valli.*

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Acharya P. K. Atre presided over the prolonged sixty-first birthday celebration of Nana Abhyankar, the well-known stage actor, writer and social worker of Bombay, on January 28th, when a purse of Rs. 5,501 was presented to him. Among his publications special mention should be made of the voluminous biography of Mahatma Gandhi, published in January 1955. The National Book Trust of India (New Delhi) has undertaken to translate the biography into other regional languages.

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For the fourth year in succession the daily *Maharashtra Times* (Bombay) tried to ascertain by readers' vote the five best short stories published in the Diwali numbers of Marathi magazines and newspapers. Incidentally, equal votes were polled for two pairs of short stories and thus there were seven short stories on the list. Shri P. B. Bhawe's *Shireen,* published in *Dipawali,* won first place.

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News in Brief:

(i) The Marathi version of Colonel Manohar Malgaonkar's famous novel *The Princes* was serialized in the *Sahyadri* (Poona) and has now appeared in book form (Rs. 10.00). The novel has been translated into Marathi by Shri B. D. Kher, Managing Editor of the *Sahyadri.*

(ii) Shri Shanker Inamdar, a well-known short-story-writer, has been awarded a UNESCO prize of Rs. 1,100 for his very first novel *Droupadichi Thali,* published by the Yojana Prakashan of Alibag.

(iii) Shri D. R. (Damu Anna) Joshi, the well-known stage-actor, director and founder-proprietor of Balmohan Natak Mandali, passed away at Shirdhone on February 8th, aged seventy-three.

ANANDRAO JOSHI (Nagpur)

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After giving us a bulky tome on Gurudev Tagore, G. D. Khanolkar has produced an equally large biography of Walchand Hirachand (1882-1953), the greatest industrial pioneer of his times. Among similar books about captains of industry, this is easily the biggest volume. (Book Centre, Bombay 28 DD. 618 pp. Rs. 30.00)

Well-produced photographs of historical value, a detailed but documented treatment and a good index are striking features of this study. Marathi expressions for technical terms of civil and mechanical engineering have been freely used for the first time in a publication of this type. They should have been separately indexed for wider currency.

Sponsored by the Walchand Memorial Trust, the volume is beyond the reach of many who are likely to derive benefit from it. An epitome to suit the common reader would help in fulfilling the ardent desire of Walchand himself to see more industrial activity amongst the youth.

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The National Library, Calcutta 27, has brought out in co-operation with the Government of Maharashtra a classified list of Marathi publications during 1961 and 1962. (Government of Maharashtra, Central Press, Bombay 4 BR. 553 pp. Rs. 12.50)

Each publication is properly classified under the decimal (Dewey) system and the colon system.

Appendix E (p. 549) analyses the 1781 entries of books produced in Marathi during 1961 and 1962. Children's books number 137, but most of them are fiction. Science and Geography-travel have each only one entry while history and biography combined account for 19 books. Only two books under religion were produced for children. Is this an indication of what the rising generation prefers to read or of what writers are capable of producing for it?

Arabic numerals would reduce the space for each entry and make presentation more attractive. When translations from other languages are mentioned, it would be better to give the title of the original, and say whether the translation is complete or condensed.

With careful planning, in co-operation with the Government Press, it should be possible to bring out the volumes regularly in good time. It would be easy to reduce the number of pages by at least fifty. Many pages are blank to the reader's annoyance. A little more attention to typography would improve the look of the page considerably.

S. R. TIKEKAR

TAMIL

The Sahitya Akademi Award for Tamil has gone this year to Shri P. Sri Acharya, a veteran writer and journalist, for his biographical-cum-philosophical work *Sri Ramanuja*. It is a painstaking and critical study of religious and literary value. The announcement has been welcomed in literary circles.

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A new University has come up in Madurai, a city celebrated in Tamil song and story and a part of the Tamil Academies two thousand years ago. The University is likely to give special importance to Tamil and Linguistics studies. The first Vice-Chancellor, Shri T. P. Meenakshisundaram, is an outstanding scholar and President of the Linguistic Society of India.

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We regret to record with profound sorrow the death of Shri T. S. Chockalingam, a doyen of Tamil journalism. As Founder-Editor of the popular daily, *Dinamani*, his name and writings were familiar to all.

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The Bureau of Tamil Publications, a department of the State Government, has recently published thirty-five books in Tamil for use in colleges. The subjects covered include Statistical Methods, Differential Calculus and a History of Greece. All the books are translations of English and American publications.

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An International Conference Seminar on Tamil Studies will be held in Kuala Lumpur, capital of Malaysia, under the auspices of the University of Malaya and other bodies from April 17th to 23rd. Distinguished scholars from all over the world are expected to participate and read papers at this Seminar.

SOMALAY

TELUGU

The 1965 Sahitya Akademi Prize for Telugu has been awarded to Shri Rayaprolu Subba Rao's *Misra Manjari*, a collection of miscellaneous poetical pieces. Shri Subba Rao, who is an active member of the Andhra Pradesh Sahitya Akademi, is one of the modern Telugu poets responsible for the Romantic movement in Telugu letters. His poem *"Truna Kankanamu,"* first published in 1913, is one of the best in modern Telugu poetry and has given inspiration to many poetry enthusiasts. Shri Rayaprolu's Romanticism is not directly derived (though he is thoroughly acquainted with the poetry of Keats, Shelley, Wordsworth and Coleridge) from Western literature but is a natural and genuine product of his well-assimilated knowledge of the Sanskrit classics, especially the works of Kalidasa. We find in his poetry the austere beauty of the classics presented so as to appeal to modern sensibility. Shri Rayaprolu has also introduced Rabindranath Tagore's poetry to the Telugu-reading public and expounded its many merits. His own patriotic poems are vigorous and thrilling. His works, besides the prize-winner, are: *Lalita, Kasta Kamala, Snehalata, Tenugutota, Svapnakumaramu, Andhravali, Jadakucchulu, Madhukalasamu, Ramyalokamu, Sakuntala* and others. His *Madhukalasamu* is a free Telugu rendering of Fitzgerald's *Rubaiyat of Omar Khayyam* and *Sakuntala* is an adaptation of Kalidasa's famous play.

Shri Rayaprolu was for long professor and Head of the Telugu Department in the Osmania University. He was in charge of editing and preparing the definitive edition of the *Andhra Maha Bhagavatamu*, sponsored and published by the Andhra Pradesh Sahitya Akademi. He also assists the activities of the Akademi with his wise counsel. Shri Subbarao, who is well over seventy years old, is still energetic and intellectually alert. We wish him many more fruitful years.

POTHUKUCHI SURYANARAYANA MURTY

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At a function held on January 24th in Hyderabad prizes were awarded to Shri Eshwar, Shri G. Sree Ramamoorthy and Kumari Sista Sakuntala for their short stories *"Manavudu," "Psycho"* and *"Nippuka Neela Thadi,"* in the short-story competition arranged by the Andhra Viswa Sahiti. The Governor, Shri Pattom Thanu Pillai, gave away the prizes. Professor V. K. Gokak presided.

URDU

Thousands attended the 660th Urs of Amir Khusro at Dargah Nizamuddin in New Delhi from February 10th to 12th. Diplomats from Muslim countries and other dignitaries were among those present. The Prime Minister, Shrimati Indira Gandhi sent a message in Urdu.

Speaking on the occasion, the Mayor, Shri Nuruddin Ahmed said that Amir Khusro synthesized the Hindu and Muslim philosophies of religion. He was a poet of great eminence. He wrote poetry not only in Turkish and Persian but also in Hindi. Others spoke of his dislike of a narrow and parochial approach to religion. Devotion to God and service of mankind were the basis of his teachings.

Some Afghan poets recited verses written in praise of Amir Khusro.

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Professor K. G. Saiyidain, Member, Education Commission presiding over a condolence meeting organized by the Anjuman-i-Taraqqi-i-Urdu, on February 8th, 1966, at New Delhi, said: "In Mahrum we have lost not only a great poet but an illustrious representative of the traditions which uphold our ancient civilization and culture."

The meeting was attended by a large number of scholars, writers, poets and journalists, several of whom paid rich tributes to the memory of the late Professor Tilok Chand Mahrum, who died in Delhi in January, 1966.

Pandit Sunder Lal, President of the Anjuman-i-Taraqqi-i-Urdu, Delhi, spoke of how Mahrum not only believed in the unity of religions but practised his creed through his poetry consistently for over sixty years. Shri Gopal Mital, editor of the monthly *Tehreek*, said Professor Mahrum had promoted with great effect the social purpose of poetry. Shri Ali Jawad Zaidi, writer and critic, mentioned specially how Mahrum's simplicity, sincerity and Humanism had sustained his influence over three generations of Urdu enthusiasts. He is a forerunner of the generation which comes after Hali, Azad and Ismail Meeruthi and a literary link between the old and the new Urdu poets. Shri Gopi Nath Aman and Saghar Nizami also spoke.

Several poets including Munawwar Lucknawi, Arsh Malsi ani, Bismil Saeedi, Bahar Barni, Talib Chakwali, Zia Fatehabadi, Jaimuni Sarshar, Rifaat Sarosh and Khan Ghazi Kabuli recited poems eulogizing Mahrum.

The meeting passed a condolence resolution and observed two minutes' silence as a mark of respect.

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Among Urdu books Shri Rajendra Singh Bedi's novelette *Ek Chadar Maili Si* has been selected for the 1965 Sahitya Akademi award. Rajendra Singh Bedi is one of those Urdu writers who enjoy international fame. Some of his books have been translated into various Indian and foreign languages.

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The Municipal Corporation, Delhi, allocated a sum of Rs. 1,00,000 for the development of Urdu during the next year.

* * * * *

Most of the poets who participated in the mushaira organized by the Regional Plan Publicity Officer at Bangalore in February hailed the Tashkent Declaration as a great step forward towards the much needed unity between India and Pakistan. Tributes to the late Shri Lal Bahadur Shastri were paid profusely in the poems read at the *mushaira* and the need for Indo-Pakistan amity was underlined. More than a dozen poets participated.

Among those who attended was the President of the Kannada Sahitya Parishad. Another feature of the programme was the participation of a Kannada poet who read out his Kannada poems.

A CORRESPONDENT

BOOK REVIEWS

Purva. By AGYEYA. Hindi. (Rajpal and Sons, Delhi 6. 254 pp. 1965. Rs. 7.00) Agyeya — Shri S. H. Vatsyayan's pen-name — is well known, for his Hindi writings have made a mark in the history and development of modern Hindi poetry, fiction, and travelogue. *Purva* is a selection of his earlier poems, which are marked by a romantic sensibility and the disillusionment which is often consequent on this sensibility. It contains poems from *Bhagnadoot*, which was published in 1933 when he was in jail for his revolutionary activities. These poems were sent out from prison with letters which he was allowed to write during his imprisonment. And this is how he acquired his pen-name, Agyeya, "the Unknown and the Unknowable." He is now well-known enough but continues to remain unknowable, having travelled from romanticism to neo-mysticism in his later works, *e.g.*, *Angan ke Dvar Par* (Beyond the Horizon), for which he was awarded the Sahitya Akademi prize in 1965. His best contribution to Hindi poetry is to be found in his experimental poetry in the middle period of his poetic career. Some poems of this period are also included in this collection.

It appears that this selection was motivated by the need to present in one volume Agyeya's earlier poems, which were scattered in different books of poetry. This is a laudable attempt. It would be equally laudable if the publishers could bring out another volume containing his later poems, so that a complete picture of his poetic achievement could be presented in two volumes.

INDAR NATH MADAN

Iswar Chandra Vidyasagar. By BENOY GHOSE. (174 pp. 1965. Rs. 2.00); *Gopal Krishna Gokhale*. By T. R. DEOGIRIKAR. (219 pp. 1964. Rs. 2.50); *Motilal Nehru*. By B. R. NANDA. (235 pp. 1964. Rs. 2.50) (All three published by the Publications Division, Government of India, Delhi 6.) Rightly does the author of the first biography say in the opening paragraph:

> India produced great individuals in the 19th century: it was a century when the newly awakened social and historical forces were casting persons in various moulds, calling forth their best energies to respond adequately to the challenge of the times.

And among the illustrious persons who responded to this challenge were the inaugurators of the Renaissance like Raja Ram Mohan Roy, Bankim Chatterjee, M. G. Ranade, Badruddin Tyabji, M. M. Malaviya, Lala Lajpat Rai, Dadabhai Naoroji, B. G. Tilak, K. R. Iyengar, Annie Besant and others. It is, therefore, proper that our educated countrymen and countrywomen should acquaint themselves with the vision and value of the life and work of such stalwarts so that inspired by them they may carry forward the torch of India's message. As B. V.

Keskar says in his note about the present series, aptly entitled "Builders of Modern India":

> The object of the series is the publication of biographies of those eminent sons and daughters of India who have been mainly instrumental in our national renaissance and the struggle for independence.

Biographies of Dadabhai Naoroji, Deshbandhu C. R. Das, Lokmanya B. G. Tilak, Annie Besant and K. R. Iyengar have been published already. Each of these three new biographies under review is in a sense an ennobling illustration of the words of Gopal Krishna Gokhale:

> Public life must be spiritualized. Love of country must so fill the heart that all else shall appear as of little moment by its side.

Two traits, it seems, are common to all these true patriots: their spotless character and their earnest interest in all those movements which made for freedom and courage of conscience. The authors have presented their respective subjects in the perspective of history on the one hand, and in the context of the current personal influences on the other, thus revealing them as vehicles of a vision which transcended their own ambitions or objectives. The biography of Motilal Nehru, however, is an abridged version of the author's full-length classic study, *The Nehrus: Motilal and Jawaharlal.* If "history is a series of biographies," as they say it is, then our young people at school and college and our public workers must make it a point to study the "Builders of Modern India" series. The Government has done well, indeed, in keeping the price of each volume within the reach of modest pockets.

G. M.

Jawaharlal Nehru: Excerpts from His Writings and Speeches. (Publications Division, Government of India, Delhi 6. 83 pp. Illustrated. 1964. Rs. 3.75) This is in fact an epitome of many volumes of Nehru's writings and speeches, attractively got up, with seventeen large unlisted photographs, all of which are worth preserving. Opening with "The Spirit of Man" we pass on to "Religion and Science," "Thought and Action," "Planning of

Socialism" and "Many Million Problems" — captions quite eloquent by themselves. Declaration for world peace and peaceful co-existence, followed by the meaning of non-alignment underline the Nehru effort in that direction. Some selections from his *Discovery of India* and extracts from memorable speeches delivered on momentous occasions complete the epitome.

A master of powerful English prose, Nehru had the capacity to rise to philosophical heights and win over his listeners at once. That is why Nehru's speeches were always heard with rapt attention. That is also why they are loved and treasured as literary pieces. Pandit Nehru's versatility was something which impressed his audiences most. Whether it was a birthday gathering of the Father of the Nation or whether it was a meeting of Ministers in charge of River Valley Projects, whether it was the Asian Relations Conference or whether it was the United Nations General Assembly, everyone was all attention to Nehru's address.

Pandit Nehru's definition of a cultured mind is worth remembering:

> The cultured mind rooted in itself, should have its doors and windows open. It should have the capacity to understand the other's viewpoint fully even though it cannot always agree with it.

S. R. TIKEKAR

Chandi ka Ghav (The Wound of Silver). By KRISHAN CHANDER. (Rajpal and Sons, Delhi. 1964. 251 pp. Rs. 4.50) What a fascinating, but in some respects frightening, pen-picture this is of the glamour world of film-making in the popular author's intriguing and incisive style. In this land of mystery and magic the stars are "made" with the wand and wizardry of silver, sex and the publicity scribes' sensational script. And the artist's integrity and character often suffer in the face of the almost irresistible temptations of fame and fortune. In the end, however, the heroine's character triumphs, though not without some scars inflicted on her personality.

G. M.

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VOL. XXXII MAY 1966 No. 5

GILBERT MURRAY

SCHOLAR AND HUMANIST

[In this, his centenary year, we remember with respect and gratitude Professor Gilbert Murray and his work for world peace and classical Greek drama, "the one (as he said) a matter of life and death for all of us; the other of maintaining, amid all the dust of modern industrial life, our love and appreciation for the eternal values."—ED.]

When we think of Greek scholarship in our time, the name that comes foremost to our mind is that of Professor Gilbert Murray, O.M., whose birth-centenary fell due on January 2nd this year. Gilbert Murray was easily one of the most distinguished figures of his day, and this not merely on account of his classical learning and insight, for which he was renowned and which were to prove of such deep and far-reaching significance to the literary world; his reputation was equally great as a champion of international peace. In a broadcast talk on January 5th, 1956, he said:

> There has never been a day, I suppose, when I have failed to give thought both to the work for peace and for Hellenism. The one is a matter of life and death for all of us; the other of maintaining, amid all the dust of modern industrial life, our love and appreciation for the eternal values.

For years a staunch and devoted worker for the cause of the League of Nations, Murray was for over fifteen years Chairman of the League of Nations Union. The Union had Lord Grey for its President and, after his death, Lord Robert Cecil. It was then that the partnership between Murray and Lord Cecil began, a partnership which was to exercise considerable influence over the destiny of the Union in its later days. At the time of his death in 1957 Murray held the office of co-President (with Dame Kathleen Courtney) of the United Nations Association.

It was natural, and probably unavoidable, that Murray's activities were more in the humanitarian phases of the League's work. This might have been due partly to his intellectual preoccupation, and partly to his want of parliamentary and political experience at first hand. Though on occasion he did serve on important specialist committees, and made substantial practical contribution to the work of those committees, his main concern was the Committee for Intellectual Co-operation, which he at first approached with reserve and even a measure of aversion but into which, as years of experience convinced him of the supreme need of co-operative endeavour in that realm, he threw himself heart and soul.

Even in his active college days the relative claims of his interests seem to have worried him, for we find him recording in his unfinished autobiography:

> I combined — or tried to combine — an enthusiasm for poetry and Greek scholarship with an almost equal enthusiasm for radical politics and social reform. They did not always go well together. Throughout history it has been hard to combine the principles of culture and of democracy, the claims of the few who maintain and raise the highest moral and intellectual standards with those of the masses who rightly do not want to be oppressed and wrongly insist that any one man is as good as another, but the underdog always best.

His liberalism seemed to constitute the link between his humanitarian work and his scholarship. As Toynbee expressed it:

> He identified both the Hellenic genius and the modern Western genius with the liberal spirit, and so identified them with each other. This was the master idea that gave unity to all his pursuits and inspiration to each of them, and this idea had shone out in him from the start.

There was hardly a humanist activity in which he was not profoundly concerned, and during the early years of this century the movement for woman suffrage as well as that of women's education found a zealous votary in him. What was a more or less empirical (even subconsciously provincial) attitude towards problems of world peace progressively blossomed, thanks(!) chiefly to the lessons of war, into an all-comprehensive moral involvement; and Murray's educational and other endeavours continued till a couple of years prior to his death. Murray continued to travel all the way to London each year for the

Christmas holiday lecture of the Council for Education in World Citizenship till just a few years before his death. He was President of the Council and the sight of 2,500 children from all over England made him rejoice, for "they were for him an expression of his quiet faith in the future."

Murray's literary work is too well known to need chronicling. It is doubtful whether, prior to Murray, any translations of Greek plays had achieved such high popularity and had had such great appeal alike to laymen, connoisseurs and specialists as Murray's translations did. The reason for this marked success is quite plain. Ancient drama, Murray felt, needed to be presented to the modern world in a form different from what had generally been adopted by previous masters to whom, understandably, the plays were primarily *texts*. Murray regarded the plays as *plays*, as instruments he might fruitfully employ to bring about a communion between the Greek mind and the modern mind at a level different from and plainly superior to that of the purely lingual. His concern, throughout his life, was to help his generation to understand Greece and all that Greece embodied, and thus to be able to judge for itself whether there is something of permanent value in it. However much his enthusiasm for the world of Hellenism, Murray was no mere propagandist, and believed that people should take to the classics out of love rather than on account of mere scholastic necessity or habit of reverence. He therefore endeavoured to give us a most human and inspiring picture of that interesting world of days gone by. This purpose was evident even when he was just beginning his professional career: in his inaugural to the Glasgow University he said: "Greece, not Greek, is the real subject of our study." He defined, in the course of an address to the Classical Association, his notion of the function of a scholar-interpreter:

> The scholar's special duty is to turn the written signs in which old poetry or philosophy is now enshrined into living thought or feeling. He must so understand as to relive.

E. R. Dodd says, writing about Murray's lectures:

> His lectures were . . . a communication of experience; it was this which gave them their quite extraordinary quality of immediacy. To hear Murray

read aloud and interpret a passage of Greek poetry brought successive generations of his students the intoxicating illusion of direct contact with the past, and to many of them a permanent enlargement of their sensibility.

Murray was singularly well equipped for the task he made his own. His interest in Greek drama was evident even in his early days: he was the recipient, even in his undergraduate days, of various prizes specially instituted for Greek and Latin verse, and of numerous distinctions later. He seemed specially suited for the Greek professorship at Glasgow which fell vacant in 1889 — when he was barely twenty-three. The amplitude of his scholarship and the independence of his judgment were soon evident and his two works *History of Ancient Greek Literature* (1897) and *The Rise of the Greek Epic* (1907) revealed a freshness of intellect and enthusiasm that academic world had not known before. Murray succeeded the distinguished Aristotelian, Ingram Bywater, in the Greek Chair at Oxford in 1908.

It was the sustained application and research of that hectic period that a few years later resulted in the two brilliant works which have since come to be regarded as classics and source-books in the field: *Euripides and His Age* (1913) and *Four* (subsequently *Five*) *Stages of Greek Religion* (1912). His works gave an altogether new orientation to the understanding of Greek religion and of the origin and evolution of Greek tragedy. Murray was profoundly interested in anthropology and we find him frequently approaching problems of Greek religion and culture in the light of that science. He is as much enamoured of the pagan as he is pained by his inadequacy. His chapters on the overthrow of the pagan faiths reveal the erudition that always underlay even his most simple-sounding theories and conjectures, and a comprehension of detail which might be the despair of many a specialist. All this immense knowledge, coupled with an originality of feeling and response, made Murray the finest interpreter of Greece for our time.

When Murray's translations of Euripides began to appear in the first decade of this century, the public, especially the laity, saw in them the lively expression of genius of a new order and dimension, and a novel manner of interpretation which somehow seemed to fill a long-felt need. His versions became favourites in the theatre as much as in the study. Besides the Euripidean plays Murray rendered several plays of Aeschylus and Sophocles; and tens of thousands of each translation have been sold.

Enough controversy has taken place concerning the liberties Murray took with his text in his zeal to make his world come to life on the stage at this distance of time. Adherence to the letter, such as characterized many a past translator, is something Murray neither desired nor claimed for his renderings. That he was capable of literal translations had amply been demonstrated in his work of textual editing and criticism, and he was by all accounts the most accomplished Greek prose- and verse-writer of his day. He once said, in reply to the charge that Euripides sometimes spoke with the voice of Murray, that "it is not a ventriloquist's trick, only a translator's occupational risk." His attempt was, as Isobel Henderson put it, "to preserve not one or two elements, but a sum-total of formality, verse, and drama."

> Murray . . . was always on tiptoe, stretching up to his subject's size. In doing so he sometimes overstrained his evidence; his cast of mind was not historical, and in his search for the ideas of Euripides' age he did not quite escape from the ideas of his own, which have not become obtrusive to ours. . . . But it was Murray who effectively convinced his generation that Euripides was also, and above all things, a playwright. Both scholars and producers had told him that the Troades would never come off on the stage; he insisted that it would, and the result of his work was a revolution of taste in England.

Nor was Murray of the view that his versions were beyond improvement. Dame Sybil Thorndike records an incident: when asked to play Hecuba in a new translation by a young Greek enthusiast, she was reluctant to do it and consulted Murray, and promptly got the reply: "Nonsense, you must do the new translation; every age must translate these plays afresh."

It would be against the Murray spirit to make any attempt at surmising his value for posterity. He gave little thought to possible verdicts of his successors. He would not be surprised if the warmth for Hellenism he kindled in his contemporaries was short-lived. His work served its purpose for his day: his preoccupation was with the present. This peculiar resignation governed much that he did and said. But he is very much with us yet, and this generation at least will not easily forget him; we could well join our voice with the final chorus of *Iphigenia*:

> for mine ears have heard
> The joy and wonder of a word
> Beyond my dream, beyond my dream.

S. R. RAMASWAMY

ATMAJIBANI*

SAHITYA AKADEMI AWARD BOOK

In many senses this is a difficult book to judge. It is not a book of mere information nor of entertainment. An autobiography is to a certain extent a book of confession. It involves a moral responsibility for the confessor, especially if published during the author's lifetime. In the test of truth even one's memory may fail and an unpretentious writer of autobiography is aware of this, as is Pandit Nilakantha, the poet, journalist, politician, social reformer, educationist and fighter for freedom. Aware of the shortcomings of his autobiography, Nilakantha confesses, "It is a pity that I do not remember events so much. It is not a habit with me; rather a conscious effort. Unless one forgets sometimes memories become unbearable. Secure in this knowledge I often try to forget."

Let us first glance at the major events of his life. He was born in 1884 in a Brahmin family of Puri. He was the eighth child and the only son of his parents. With the meagre opportunities available to him Nilakantha managed to obtain a degree of the Calcutta University from Ravenshaw College, Cuttack in 1910. During his student days at Cuttack he became one in heart and mind with the Bengal revolutionaries and was often out to preach *swadeshi* as a young mendicant in Orissa's villages. He was well acquainted with the social reformer Gopabandhu Das, who started his famous open-air national school in 1909 at a village, Satyabadi, near Puri. Nilakantha did not wish to join Government Service. After getting his M.A. Degree in Philosophy in 1912 he joined Gopabandhu's Satyabadi National School in a spirit of self-dedication to the freedom movement. The Satyabadi School was an independent institution. To finance it and his many other activities Gopabandhu had to take a job for some time under the patriotic Maharaja Shri Ramchandra Bhanja of Mayurabhanja. Therefore Nilakantha took charge of the school. Soon, with the leadership of Gopabandhu and the organizing ability of Nilakantha, Satyabadi became a centre of culture. Many highly educated young people joined the institution. A monthly magazine in Oriya, *Satyabadi*, was published and a separate printing press was established for the purpose. There Nilakantha established himself as a prolific writer, a profound critic and a poet with new visions and artistic sensibilities.

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* *Atmajibani.* By NILAKANTHA DAS. Oriya. (Students Store, Cuttack. 301 pp. 1963)

In 1920 when Sir Ashutosh Mukherji, the then Vice-Chancellor of Calcutta University, visited Orissa he saw in Nilakantha a talent that could be utilized by the Calcutta University to start a chair in Oriya. Gopabandhu spared him for two years to organize the Oriya Department of the Calcutta University as a lecturer in the department of Modern Indian Languages and Comparative Philology.

Following Gandhiji's call in 1921 for non-co-operation, Nilakantha gave up his work at the Calcutta University and busied himself with the non-co-operation movement in Western Orissa in Sambalpur. There he also started a national school on the lines of Satyabadi. Again in 1924 when a wing of the National Congress co-operated with the Government under the leadership of Pandit Motilal Nehru, Nilakantha was elected to the Central Assembly from Orissa and became the Secretary of the pro-changer group of Congress, of which Motilal Nehru was president. In 1928 when Gopabandhu died suddenly the leadership of the Congress in Orissa fell on his shoulders and he was president of Utkal Congress for about a decade. After his years in jail in 1931 and 1932 he was again elected to the Central Assembly. In 1938 he supported Netaji Subhas Chandra and was slowly cut off from the main stream of the Congress organization. During the war years he gave up the Congress and helped the Government. After the war he gave up politics completely and devoted himself to literature. In 1955, however, he again joined the Congress at the request of Pandit Nehru, and became the Speaker of the Orissa Legislative Assembly.

Pandit Nilakantha has done much for the cultural renaissance of his people through his writings. During his years in jail he wrote a commentary on the *Bhagavad-Gita*. In 1934 he started the literary monthly *Naba-Bharat*, which survived for about fifteen years. His voluminous work *Oriya Sahityara Krama Parinama* (Evolution of Oriya Literature) is a noteworthy contribution to the critical study of Oriya literature and society. For his distinguished service to Oriya literature he was honoured by the Utkal University with an honorary Degree of D.Litt.

The events of this long life have been narrated briefly in *Atmajibani*.

A writer of autobiography must select and organize the events of his life, guided partly by his artistic sensibilities and partly by memory. Nilakantha devotes most space to his childhood. He paints a picture of old village society bringing out the beliefs and orthodox mode of life of the village priests, village *vaidyas*, and the poverty and misery of the villagers, their innate virtue and simplicity. He writes:

> My grandfather was a rich man in the village. He was appointed collector of rents in the *tehsil* when the English régime was established. During the Maratha rule the people did not pay taxes regularly or at any particular time of the year. So my grandfather used to borrow from the moneylenders every year to pay the taxes in the English court. But in 1848 at the age of twenty-eight he died suddenly of cholera. All our properties were taken by the moneylenders. My father and uncle were babies. My grandmother was a very young woman. It is difficult to imagine how she managed the household

Atmajibani contains a long procession of characters—the village *vaidya*, the school-teacher, the grandmother, class-mates in the village school. Through them we have a glimpse of village society.

Pandit Nilakantha also writes of the great men of his time. These characters represent the spirit of the age. But the author does not close his eyes to their weaknesses and failings. Sometimes he writes disapprovingly of their actions. Describing his meeting with the Mahatma in 1923, he writes of his disapproval of the *charkha*.

He narrates another event that took place during Gandhiji's famous *Padayatra* from Puri to Cuttack. On his way the Mahatma saw a group of nomads lunching on the roasted meat of wild cats. He invited them to share his food of boiled vegetables and fruits and explained to them that it was cruel to kill wild cats. He advised them to eat vegetables and milk and ghee, probably, says Pandit Nilakantha, unaware that they could not afford such things.

He even judges his political preceptor Gopabandhu in this light. Once Gopabandhu and Nilakantha together heard an outstanding oriental scholar read out and explain the entire *Mahabharata* to them for fifteen days. Then Gopabandhu asked Nilakantha to comment. "The *Mahabharata* would not have been incomplete without the character of Krishna" was his answer. Gopabandhu gazed at him for a while and said, "Never think this. It is a sin." Nilakantha writes, "I have never seen the greatness of Gopabandhu in his religious attitudes. But he was a great worker dedicated to the service of man. I have seen and felt his magnanimity as a man."

Much can be said about Nilakantha's style. Although he is a serious writer of essays, meditative and thought-provoking, on varied topics — religious, philosophical, political, social and literary criticism — his style here is personal. Those who have gone through his *Gitaprabesh*, *Aryajiban* or *Oriya Sahityara Krama Parinama* will find a change in this autobiography because the theme is a personal one and the writer has discovered a delicate, subtle lyricism. Hs writes in an informal, conversational manner, but unlike lesser writers he uses a distinctive language jewelled with his wit, his wisdom and his characteristic erudition and humility. He observes life with insight and often with a poet's eye. As André Maurois says:

> The record of any man's life by himself is perforce a mixture of poetry and truth. Whether deliberately or not, he seeks to recreate a life which like all things human, must fall short of what it might have been. In the process of this recreation he functions as a poet. . . . Even in its composition, poetry steals many a march on truth, the result is a species of novel which is truer to life than most works of fiction. . . . The writer of an autobiography tells more than he realizes. His omissions and his glosses reveal more of his character than he either intends or desires to impart.

Autobiographies by their very nature lack completeness.

Pandit Nilakantha ends the story of his life thus:

> When someone becomes old, he becomes unwanted in the world. During my student days I had to write the autobiography of an old bullock and its helplessness, relying on imagination, and what the teacher said. I must not think of it now. The end of my life's journey is not far.

NARENDRANATH MISRA

P.E.N. MEETINGS

BOMBAY

THE CELTIC TWILIGHT

The British Council, the P.E.N. All-India Centre and the Indian Institute of World Culture organized a meeting on March 7th under the chairmanship of Professor G. C. Bannerjee, where Professor Bryn Davies, at present Reader in English at the Adelaide University, South Australia, gave an interesting talk under the heading of "The Celtic Twilight" which explored the background of the real Celtic atmosphere and the way in which the individual temperament of W. B. Yeats wrought upon it. Professor Bryn Davies pointed out that the real Celtic is not a "twilight" feeling at all. Later Irish and Welsh poetry also has an almost shockingly down-to-earth sense of reality. Even the references to the supernatural are realistic in presentation, not mystical. "The Celtic Twilight," of course, is a phrase popularized not by one of the Celtic writers but by Matthew Arnold.

Tracing the political background of early twentieth-century Ireland, Professor Bryn Davies brought out two impulses that strove in Irish writers such as Yeats. On the one hand was the vision of a national culture of Ireland; on the other was his desire to see an exalted spiritual interpretation. He was strongly influenced by schools of esoteric mysticism (among these a strong influence was Theosophy at one time) and his friend George Russell (A.E.) was very strongly influenced by Hindu philosophy and Theosophy. As a result both Russell and Yeats ascribed profound mystical qualities to Celtic culture which were not really native to it. Yeats was apt to take mythical and historical figures of an older Ireland and portray them as embodying his own ideas of what Irish culture ought to be. Something of the same tension can be seen in what we now know of Yeats's relation to Maud Gonne — herself passionately devoted to revolutionary nationalism, while Yeats struggled to keep intact his own loving image of her as an embodiment of his idealized Celtic culture. Yeats's obsession with his image of Maud Gonne can be seen in many specific passages in his poetry.

Professor Bryn Davies referred to various stages in Yeats's literary evolution in which we see his own imagination and intuition struggling on the one hand with the forces of Irish nationalism and on the other with his own lofty vision of a universal spiritual culture. Professor Bryn Davies read the very impressive poem "Second Coming" and commented on its incredible terseness and economy, which are a measure of the change in Yeats from his earlier poetry. Primarily Yeats was a poet and he had to create his own mythology. In spite of his passionate interest in esoteric philosophies what he puts forward is not a coherent world view but an intensely felt imaginative vision.

Shri R. P. Sirkar moved a vote of thanks.

A POETRY READING

Lord Moyne, who has published poetry under the name Bryan Guinness, gave a reading of his own poems with Mrs. Ursula Prince on March 14th. Madame Sophia Wadia presided. As many were antiphonally written poems two voices rendered them better than one. Beginning with "Under the Eye," a poem on how a poem forms in the poet's mind, Lord Moyne read several short ones and a long farcical play in the mediæval tradition about Jonah in the belly of the Whale. Confessedly a countryman, Lord Moyne revealed in his poems a deep love of nature, joined to an eye for detail and a feeling for words and images.

DELHI

CHILDREN'S LITERATURE IN HINDI

A meeting was held under the auspices of the P.E.N. Delhi Group on March 30th at Sapru House. Shri Vishnu Prabhakar, a noted Hindi writer and P.E.N. Member, spoke on "Children's Literature in Hindi."

The twentieth century may be called the children's century; for in it the world witnessed an awareness in all countries of the need to educate children properly. The present is a far cry from the days when grandmothers told children fairytales. Our children now know more about rockets and sputniks than an average illiterate adult. In 1963-64 children's books in India numbered 771, besides 89 magazines devoted to them. The volume of production is the largest in Hindi and children's books are good sellers. Some publishers have specialized exclusively in children's literature.

Among the old and the new writers for children in Hindi, some names deserve particular mention like those of Premchand, Sudershan, Dinkar, Benipuri, Sohanlal Dwivedi, Harindranath Chattopadhyaya, Vishnu Prabhakar, Ram Naresh Tripathi, Rajendra Awasthy, Kishore Garg, Mast Ram Kapoor "Urmil," Jay Prakash Bharati, etc. There have been hundreds of translations into Hindi from Indian and foreign languages and most of the children's classics are now available along with beautiful illustrations. A vast majority of the forty million students in India read Hindi books and the Central as well as several State Governments subsidize their publication. Books like the *Ramayana*, the *Mahabharata*, the *Panchatantra*, the *Hitopadesa*, etc., have run into millions. Among the popular magazines for children are *Nandan*, *Chandamama*, *Parag*, *Balsakha*, *Milind*, *Raja Bhaiya*, etc.

Several schemes have been sponsored by the Government of India and prizes are awarded annually for children's books. The U.N. Agencies like the UNESCO and UNICEF are also bringing out books for them. Among the leading Indian publishers are Rajpal and Sons, Hemkunt Press, Rani Prakashan, Jamia Millia, etc., all from Delhi. From Jabalpur Mishra Bandhu Karyalaya has brought out 95 books. Indian Press, Allahabad, and Chhatra Hitakari Pustakmala, Lucknow, have also published several.

Besides, many publishers have brought out biographies, folk-tales and travelogues for children. Thus the position is quite encouraging. Yet, much remains to be done to improve the quality of production. Shankar, the well-known editor of *Shankar's*

Weekly, is doing much for children. Besides organizing an international children's painting competition annually, he has helped set up a permanent dolls' museum in Delhi. He has already brought out children's books in Hindi and other languages with good illustrations.

A lively discussion followed the talk and several suggestions were offered for the production of better books. The need to have proper libraries and theatres for children was also emphasized. The Children's Book Trust, the Children's Film Society, etc., are doing something in this regard. It was also pointed out that no book for children of outstanding merit has come out in the recent past. There is also a lack of indexing facilities and even libraries do not know which books have come out and from where.

Developing this point in her vote of thanks, Shrimati Prabhjot Kaur said that the book industry is not well organized in India. People cannot afford to purchase books. This is one of the reasons why they do not have the reading habit. Attempts should be made to bring down the prices of books and if they are well produced, they would sell more and thus even low prices would yield profits.

The meeting ended with light refreshments.

MADHAV SINGH "DEEPAK"

THE LITERARY SCENE ABROAD

The Southern Review. (Volume I, New Series, Anniversary Issue 1965) (Published quarterly at the Louisiana State University, Baton Rouge, Louisiana. Subscription: In U.S.A., Mexico, and Canada — $4.00 annual; Foreign $5.00 annual).

Thirty years ago *The Southern Review* helped many young writers to make their work known. Then from 1942 to 1965 it stopped publication. Now, in the third issue of the "new series," coinciding with the anniversary of the first publication, seventeen of the original contributors — now famous writers — appear in its pages again. Allen Tate, Mary McCarthy, Richard Eberhart, Robert Penn Warren, Katherine Anne Porter — it is a distinguished list, and the new series has something stimulating to live up to. This issue of course is a sentimental occasion, a reunion of those who have made good, and an atmosphere of success and a busy literary world hangs over it. There are reminiscences, not all of startling interest, fragments of autobiography and notebooks, work in progress, lectures recently delivered. The style in most is assured and mellowed almost to a fault. It is easy to see that thirty years' experience lies behind the critical writing ("There are other things for poets to do and other things that poets have done, but it is Eliot who . . ."). The egotism that wrenches its own vision out of an encounter with a work of art has disappeared, and the response seems to be interlinked with so much else that it cannot be expressed without some entirely new creation. The most living writing comes in other areas — in the beautifully managed approach to the reader, common to all the writers, and in a calm unhurried observation that makes something illuminating of the indirect, like Glenway Westcott, describing himself describing a dream-face instead of getting ahead with his work. It is a kind of respect for what is, for the outer world, that is seen at its best in Mary McCarthy's ironic insight in "Birds of America":

> Another magic formula . . . was "Once more into the breach, dear friends." He was inclined to think of himself as a collection of persons who had to be assembled for any initiative.

So much for success. An incident recounted by James K. Feibleman reminds one of something else. He recalls fifteen hopeful literary geniuses in a room in New Orleans. The most unpromising turned out to be William Faulkner. The rest were never heard of again, they have no place in these grand reunions. It makes success seem a little less cosy. Still, however they may have taken their failure, they have their place, for it is the freedom for all to aspire that encourages the emergence of genius.

ELIZABETH REUBEN

THE LITERARY SCENE IN INDIA

ENGLISH

In the death of Dr. V. D. Sawarkar, at the age of eighty-three, on February 26th, India has lost not only a great patriot and social worker, but a great poet and writer also. *The War of Independence, 1857*, was his *magnum opus*, which was proscribed by the British Government.

The Popular Prakashan of Bombay will bring out the second revised and enlarged edition of *Sawarkar and His Times*, by Shri Dhananjaya Keer (Bombay), on May 28th on the occasion of the late Dr. Sawarkar's 84th birth anniversary. It will also include about sixty photographs of him. The first edition of the biography had appeared in 1958.

ANANDRAO JOSHI (Nagpur)

GUJARATI

In the last week of March, the Government of Gujarat declared prizes of about Rs. 22,000 for the best books published during the year 1965 in Gujarati. Among the prize-winners here are a few names worth mentioning: Shri Raghuvir Chaudhary's novel *Amrita*, a very ambitious work, certainly better constructed than his earlier *Poorva Rag*; Labhashaker Thakar's anthology of verse *Vahi jati Pachhal Ramya Ghosha*, which includes many of his earlier poems which brought him the Kumarchandrak. Shri Rasiklal Parikh, Shri Jayanti Dalal and Balmukund Dave are a few among the rest who are already very well known in their own fields.

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Dr. Suresh Joshi of the M. S. University of Baroda delivered a series of lectures under the auspices of the Gujarati Bhasha Bhavan, Gujarat University, Ahmedabad. Dr. Joshi dwelt on "The Problems of Literary Criticism in the Gujarati Language" in three different lectures in early March.

Dr. Joshi has led the literary revolution in the post-Gandhi period. During his three days' discourse he discussed the concepts of Truth, Beauty, Form and Content in literature. The lectures aroused a great deal of interest amongst his listeners.

Professor Umashankar Joshi, the director of the Gujarati Bhasha Bhavan, presided over all the sessions.

In the last week of March, the Indian Committee for Cultural Freedom, Bombay, arranged a two days' seminar in Ahmedabad, where various problems of literary criticism after 1945 were discussed at length. On March 29th, Professor Anirudh Brahmabhatt and Professor Digesh Mehta read their papers on Gujarati literary criticism. On March 30th, Professor Bholabhai Patel read his paper on "Criticism on the Gujarati Novel (1945-1965)" and Suresh Joshi his paper on "Criticism on Poetics (1945-1965), a Few Thoughts." Professor Anantrai Raval and Professor Nagindas Parekh presided over the two sessions on the first day and Professor Umashankar Joshi and Professor Yeshavant Shukla were in the chair next day. Among those who participated in the deliberations were Shri Raghuvir Chaudhary, Shri Radheshyam Sharma, Dr. Bhayani and Shri S. R. Bhatt. The discussions were both interesting and useful as both new critics and old participated and scrutinized the topic threadbare. The committee provided a useful platform where prevailing misunderstandings and half-understandings were cleared. One wishes the proceedings would be released to the Press for wider circulation.

N. K. PANDYA "USHANAS"

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The Committee of the Kutch Benevolent Fund has awarded the first prize of Rs. 1,500 to Shri Rasiklal Joshi, the well-known novelist, for his book *Kutchhni Praja Jagratino Itihas* (The History of the Awakening of the People of Kutch). The second prize of Rs. 1,000 has been awarded to Shri Rameshchandra Acharya, who is the Principal of the Adhyapan Mandir, Bhuj, for his book *Kutchna Salagata Simada* (The Burning Boundaries of Kutch). The third prize has gone to Shri Prataprai Trivedi for his *Kutchhi Bhashanu Vyakaran* (The Grammar of Kutchi Language).

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A *Lok Dayara* met at Bagasara (Saurashtra), where the late writer Shri Zaverchand Meghani lived and worked, and unanimously resolved to name the town after the writer. The town known as Bagasara-Bhayani will now be called Bagasara-Meghani.

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Perhaps for the first time in Gujarat, an image representing Rangdevata or the deity of the theatre will be installed in a hall at Morvi, a town about forty miles from Rajkot. The hall has been dedicated to the memory of the famous theatre-artists Shri Mulji Asharam and Shri Vagaji Asharam. The deity has never been given a form before, but Shri Mahendra Dave, the Convener, has tried to fashion it from the different descriptions of the deity in various Puranas and Sanskrit books.

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The most popular and widely read monthly paper in Gujarati is *Jankalyan,* a journal founded by the late saint-poet, Shri Punit Maharaj. The annual number for 1966 was brought out in an edition of 653,000. It is understood that public demand has necessitated the printing of still more copies. It is noteworthy that *Jankalyan* does not accept any sort of advertisement. The special issue is well printed and the articles and stories are good.

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A meeting was held at Ahmedabad under the presidentship of Shri Chandravadan Mehta on March 23rd to remember the first poet Shri Nanalal. Shri Jyotindra Dave and others spoke very highly of him.

GIRIJASHANKAR K. VYAS

HINDI

The Visva-Jyoti (Hoshiarpur, Panjab) for March 1966 is a special number. The general theme with which it deals in its various aspects is the "Welfare of Children." World-citizenship, patriotism, education at all levels, literature for children, a psychological approach and insight, character unfoldment, tensions at home and in the community — such are some of the topics which have been treated by competent contributors. Teachers in schools and social workers and parents will find the number a valuable aid, indeed, in evaluating the many-sided personality of the child.

G. M.

On March 25th Hindi Bhavan, the well-known literary association of New Delhi, arranged a small, pleasant function at the residence of the Vice-President Dr. Zakir Hussain to honour Shri A. G. Sheorey, the renowned Hindi novelist and Managing Editor of the daily *Nagpur Times*. On behalf of the Hindi Bhavan Dr. Zakir Hussain presented to Shri Sheorey a silver plaque in appreciation of his meritorious services to Hindi literature. The function was attended by eminent poets and writers in the capital. A booklet containing articles on Shri Sheorey and his publications was prepared specially for this occasion and copies were presented to the Vice-President and Shri Sheorey by the publisher. The function terminated with a *bhajan* sung by Shrimati Yamunabai Sheorey.

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We regret to note that Shri Udaya Shanker Bhatta, the versatile writer and author of Buland Shahar (U.P.), died on February 28th, aged sixty-nine. He had fifty books to his credit, including essays, poems, novels and plays. Last August the Hindi Bhavan (New Delhi) had felicitated him on the occasion of his sixty-eighth birthday.

ANANDRAO JOSHI (Nagpur)

MALAYALAM

The popular short-story-writer, Shri E. M. Kovur, was sixty on February 26th. The occasion was suitably celebrated by his friends and admirers. A very well-attended public meeting was held at Thiruvalla (south of Kottayam), from where he comes, in which representatives of all communities took part with great enthusiasm. This itself is an unparalleled tribute to the popularity of Shri Kovur. Eminent public men including Shri K. P. Kesava Menon, Editor, *Mathrubhumi*, Calicut, K. M. Cheriyan, Editor, *Malayala Manorama*, and N. V. Krishna Varier felicitated him.

Shri E. M. Kovur retired from a high post in the judicial department. Even in the cramping atmosphere of Government service his creative urge matured and in the course of the last thirty years he has gained appreciation and esteem as one of our front-rank writers. He has already given us over a dozen collections of short stories. He has successfully tried his hand at novels, travelogues, plays, humorous skits, biographies and reminiscences. He is a keen observer of social trends and is a bold critic of present-day maladjustments.

The National Book Stall has already published a selection of his short stories in their ten-rupee Selected Works series.

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The National Book Stall (Kottayam) has scored yet another triumph in their publishing history. They have brought out the English-Malayalam dictionary compiled by Shri C. Madhavan Pillay. The book was released for publication by Professor Samuel Mathai, Vice-Chancellor, Kerala University, at a meeting held in Trivandrum on March 15th. This volume of 1700 pages (crown quarto) contains about 150,000 words and is priced at Rs. 40.00. Ten thousand copies, surely an enviable record, were printed, of which nine thousand were sold at pre-publication concession rates.

MADHURAVANAM C. KRISHNA KURUP

MARATHI

Nagpur can well boast of a child prodigy in the literary field. She is only five and has yet to learn to read and write. Little Madhuri is the daughter of Professor Manohar Parasnis of the Nagpur Mahavidyalaya and the grand-daughter of Shri S. B. Ranade, a well-known poet and a senior founder-member of the once famous Ravikiran Mandal of Poona. During her stay in Poona the poems and stories composed by Kumari Madhuri were tape-recorded by Shri Ranade, and the Venus Prakashan (Poona) published them under the title *Madhache Themba* (Drops of Honey) with a preface by Padmashri P. L. Deshpande.

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Shri Kesheorao Kothawale, the proprietor of the Majestic Book-stall (Girgaon, Bombay 4) and the editor of *Lalit*, a literary monthly magazine, asked readers to suggest a Marathi writer of their choice, whose name could be recommended for the Nobel Prize. The majority chose Acharya P. K. Atre, the well-known playwright and the founder-editor of the daily *Maratha* (Bombay). On behalf of *Lalit* Shri Kothawale congratulated Acharya Atre and presented him with an address at a pleasant function held on March 15th at the *Maratha* office.

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For the past two years The Indu Sakrikar Memorial Committee (Bombay) has organized a short-story competition for women writers on the occasion of the death anniversary of the late Shrimati Indu Sakrikar, a well-known short-story-writer, who passed away on October 26th, 1963. The winners in the second competition are: Kumari Padmaja Kale, Shrimati Neela Ponkshe and Shrimati Mandakini Bharadwaj. The monthly magazine *Veena* (Bombay) has published the three prize-winning short stories as also those which received consolation prizes in its special January number.

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News in Brief:

(i) A new literary quarterly *Mudra,* edited and published by Shri S. K. Padhye (Venus Prakashan, Shaniwar Peth, Poona-2), has begun to appear since last January.

(ii) Shri P. Y. Deshpande delivered on March 24th and 25th two lectures on "India and World Thought" in the Lad Memorial Lecture Series organized this year at Nagpur by the All India Radio.

ANANDRAO JOSHI (Nagpur)

ORIYA

On February 24th, the eve of the death anniversary of the late Kantakavi Lakshmikanta Mahapatra, the Sarasa Sahitya Samiti arranged a public meeting at Cuttack with the poet Shri Balakrushna Patnaik presiding. Shriyuts Surendra Mohanty, editor of *Kalinga,* Dr. Kunja Behari Das, Manmohan Misra, Madhusudan Mohanty, Rajkrushna Bose and others paid homage to the poet for his revelation of beauty through literature, his exceptional poetic talent, his wonderful sense of humour and his technique and mastery over language. All of them felt that with his passing away parody in Oriya literature had sustained a great loss. A resolution was adopted, requesting the Director of the AIR, Cuttack, to include a programme of Kanta Sangeet in the musical section.

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Inaugurating the release of Krushnamohan Granthavali at a public meeting at Cuttack on March 6th, Shri Satyapriya Mohanty, Minister for Education, said these poems would unfold a new chapter in the history of Oriya literature. Shri Santosh Kumar Sahu, Deputy Minister for Cultural Affairs, eulogized the poet for his originality and ingenuity in lyrical composition. Shri Kalindi Charan Panigrahi, who presided, described him as a silent worker whose writing was aimed at the establishment of peace, friendship and unity in the world. In the course of his address, Dr. Sriram Chandra Dash endorsed the view that some of these lyrics should be included in the university syllabus. He also urged the Government to acquire rare and valuable palm-leaf manuscripts and books now in the possession of elderly *littérateurs*. Several others discussed various aspects of the poet's work.

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At the initiative of Shri Rabinarayan Mohapatra, General Secretary, a branch of the Sahitya Sansad has been formed at Vani Vihar. At the inauguration, Shri Santosh Kumar Sahu, President of the Orissa Sahitya Akademi, remarked that through literature and culture men would come together: and through the union of religion and science social development was possible. Dr. Bidyadhar Mishra and Dr. P. K. Pariya, Vice-Chancellor of Utkal University, also spoke. *Plaban*, a collection of poems, was released on the occasion.

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Our heartiest felicitations to Shri Baikunthanath Patnaik on his winning the Sahitya Akademi Award for the year 1965 for his mystic poetry *Uttarayan* in Oriya. A get-together of writers was arranged by the Sahitya Akademi in Delhi on the occasion of the prize-giving on February 20th, where the poet spoke about inspiration and his desire to sing for the people in their happiness and in their sorrow. The poet, he observed, was a flute in the hands of his Master.

LAKSHMI NARAYAN MOHANTY

SANSKRIT

On March 23rd, the Hindu New Year Day, the Government of Maharashtra honoured five veteran Vedic Pandits in the State: Shriyuts D. P. Kinjwadekar (Poona), K. M. Mahabaleshwarkar

(Chinchwad), G. N. Athalye (Sakharpa), G. H. Joshi (Parali-Vaijnath) and G. M. Dahasahasra (Nagpur). Besides a shawl and a scroll of honour in Sanskrit, a sum of Rs. 1,000 was presented to each one of them in recognition of their proficiency in reciting one or more Vedas in the age-long traditional manner. Dr. P. V. Cherian, Governor of Maharashtra, presided over the special function. Welcoming the guests, the Education Minister, Shri M. D. Choudhari, spoke in Sanskrit on the importance of the Vedas in this age of science.

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The Late MM. Wasudeoshastri Abhyankar Birth-Centenary Celebration Committee, Poona, organized from March 11th to 13th the first Pandit Sabha, which was attended by invitees from Maharashtra and outside. MM. D. V. Potdar welcomed the guests. There were three sittings of "Shastrartha" (Discussions) on *Vyakarana*, *Nyaya* and *Vedanta*, which were presided over by Pandit Raghunathshastri Kajarekar, Pandit Hariramshastri Shukla and Pandit Subramanyashastri Patankar, respectively. After the concluding speech by Dr. R. P. Paranjape, the learned pandits were honoured in the traditional way.

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Shri V. S. Page, Chairman of the Maharashtra State Vidhana Parishad, declared published on February 21st the first issue of *Gunjarawa*, a new quarterly magazine started by the Sanatan Dharma Sabha of Ahmadnagar for the propagation of Sanskrit.

ANANDRAO JOSHI (Nagpur)

TELUGU

The prize of Rs. 2,000 announced by the Andhra Pradesh Sahitya Akademi for the year 1964-65 for the best work on the subject *"Telugu Kavyalalo Rituvarnana"* (The Description of the Seasons in Telugu *Kavyas*) has been awarded to Shri Medavarapu Venkata Narayana Sarma of Madanapalli. The other prize for the best entry on "Critical Appreciation of Shakespearean Literature" has yet to be awarded. The Akademi has announced the subjects for which prizes will be awarded for 1965-66 and they are: "The Influence of Urdu and Persian on Telugu Literature" and "Andhra Samsthanams' and Zamindaris' (excluding Vizianagaram Samsthanam) Patronage to Letters." Entries must reach the Sahitya Akademi office on or before December 31st.

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The *Andhra Prabha Weekly* which conducts annual competitions in novel-writing has announced the prizes for the Telugu year, *Parabhava*. Shrimati Velpuri Subhadra Devi has won the first prize of Rs. 3,000 for her novel, *Manchubommalu* (Dolls of Ice). The second prize of Rs. 1,500 has gone to "Kadambari" (an author who chooses to remain pseudonymous) for the novel *Indumati*. Kumari Ganti Venkata Ramana has received the third prize of Rs. 1000 for her novel *Chadurangamu* (Chess). The editor notes that there were as many as 572 entries of which 243 were by women writers. It is no doubt a heartening feature that women in large numbers are taking to writing and some of them are turning out really readable works. Some interesting and intriguing facts emerge from this situation and it is not out of place to consider them in all their aspects.

From a survey of the results of such competitions in the last four or five years it becomes evident that women writers who have carried away prizes outnumber men. In fact, during the last four years first prizes have gone only to women. We have no quarrel with anybody on the question of their potentialities as novelists. But it is difficult to understand why none of these prize-winning women had published anything at all before they came into the limelight with these prizes. It can be argued that their talent was latent and has now manifested itself. But, judging the quality of their writing and judiciously comparing their works with indisputably good novels in the language, one is forced to the conclusion that these writers in fact exhibit no real talent. One is at a loss to understand how these works are judged in such competitions.

Whether competitions in literary (especially creative writing) writing are any use is itself a debatable point. Granting, at least for the sake of argument, that they are, how can the relative merits of these entries (in such large numbers) be judged? It takes our breath away to consider how, for example, the judges appointed for this year's competition could have assessed the comparative values of the entries in the severely limited time of about fifty days: the last date for the receipt of entries was

January 31st, 1966, and the results were announced about March 20th. Even the physical act of reading through the entries (each of which is about 250 pages in manuscript) is humanly impossible in that short period, let alone critical judgment and comparative assessment. Even if there was a preliminary filtering of the entries and only the deserving few went up to the judges it is difficult to see how exactly this could have been done. It becomes clear, therefore, that prizes are awarded in these competitions more on considerations of policy than on those of literary judgment. To say this is not to disparage in any manner the persons who acted as judges but only to emphasize the policy underlying the conducting of such competitions. The main consideration in this policy seems to be that a woman writer must be awarded a prize every year. A second is the steady boosting up of the magazine circulation through serializations of the novels and similar stuff. One need not agree with Dr. Johnson in his caustic dictum that a woman writing is just like a dog walking on his hind legs. But it must be noted that giving impetus and encouragement to aspiring women writers is one thing and to rate their literary works unnecessarily high is quite another. We must judge the quality of writing on its own merits. If we deviate from this wholesome canon for whatever reason, our judgments will be entirely beside the point and hence no value can be attached to them. Another significant fact emerges from the study of this problem. While mass communication through its diverse forms has brought about an enormous spread of literacy and literary consciousness among the people, it is also unfortunately contributing to the proliferation of spurious writings.

POTHUKUCHI SURYANARAYANA MURTY

URDU

The services of Maulana Imtiaz Ali Khan Arshi who has, apart from publishing a large number of research papers and articles, brought out thirty books in Urdu, Persian and Arabic, will go down in the annals of Oriental literature. His critical and annotated edition of the Urdu *Diwan-i-Ghalib* won for him the Sahitya Akademi award in 1961.

A literary meeting was organized at New Delhi on March

20th, by the Jashn-i-Arshi Committee to give recognition to the services of this doyen of Urdu literature. Dr. Zakir Hussain presided.

At the meeting which was conducted by Shri Malik Ram, Convener, Jashn-i-Arshi Committee, and was attended by almost all the leading *littérateurs* of Delhi, Aligarh and Rampur, Professor Mohammad Mujeeb, Vice-Chancellor, Jamia Millia, New Delhi and Col. Syyed Bashir Husain Zaidi, Ex-Vice-Chancellor, Muslim University, Aligarh, praised Maulana Arshi's work for literature.

Dr. Zakir Hussain praised Maulana Arshi's life-long labour at research in Urdu literature and presented him with a Commemoration Volume entitled *Nazr-i-Arshi*, edited by Shri Malik Ram.

The annual Bazm-i-Shankar-o-Shad *mushaira* in New Delhi was a grand success despite the absence of poets from Pakistan. It was inaugurated by Shri Fakhruddin Ali Ahmad, Union Minister for Irrigation and Power.

In his opening remarks, Shri Fakhruddin Ahmad expressed his hope that Indian poets would not remain mere spectators of the great task of nation-building but would give voice to the great ideals of equality and unity in their poetry.

Among others, Firaq Gorakhpuri, Sardar Jafri, Ghulam Rabbani Taban, Jagan Nath Azad, Sahir Ludhianwi, Begam Mumtaz Mirza, Maikash Akbarabadi, Arsh Malsiani and Jazbi participated in the *mushaira*.

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Another grand *mushaira* was held at New Delhi by the Jashn-i-Sham-i-Baharan Committee. The object of this *mushaira* was to raise funds for the Hindustani Book Trust, Bombay, which was successfully achieved.

Shri V. Shankar, who presided over the *mushaira*, traced the brief history of the Hindustani Book Trust and said that during the short period of its existence it had succeeded in organizing two successful cultural programmes of Sham-i-Baharan and in publishing three books of poems of Ghalib, Mir Taqi Mir and Kabir with good glossaries and comprehensive introductions, simultaneously in two scripts, Devanagari and Urdu.

The *mushaira*, which was attended by Firaq Gorakhpuri, Sardar Jafri, Jagan Nath Azad, Arsh Malsiani, Bekal Uttasahi, Bismil Saeedi, Ram Krishan Muztar, Anwar Mirzapuri, Hilal Rampuri, Hilal Seoharvi and a number of other poets, owed its success to the untiring efforts of Kanwar Mohindra Singh Bedi Sahar and Sahir Hoshiarpuri.

A CORRESPONDENT

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Dr. Zakir Hussain, Vice-President of India, inaugurated the Nizam Urdu Lecture Series endowed by Prince Muffakham Jah from the Nizam's Charitable Trust at the University of Delhi on February 25th. He stressed the importance of this pioneering effort; for it would serve as a bridge between the two cultures of Science and Humanities. Professor Khwaja Ahmad Faruqi, Head of the Urdu Department, welcomed the guests and explained the aims and objects of the Nizam Lectures. In the course of his remarks he said:

> Urdu prose abounds in brilliant patches, a kind of preciousness in style but certainly lacks in clarity, directness and scientific precision. Here is an opportunity, through the institution of these lectures, to counterbalance the swing by a greater output of scientific literature.

Dr. C. D. Deshmukh, the Vice-Chancellor of the University, who presided, thanked the donors and gave a short account of the Urdu Studies in the University.

Professor K. G. Saiyidain, Member of the Education Commission, who gave the first Nizam Urdu Lecture on the "Human Mind's Unending Pilgrimage," traced the manifold journey of Man from prehistory to the era of modern civilization.

In the course of this zigzag journey, and despite growing complexities of technology and industrial civilization, Man has on the whole, progressed from a victim of instincts and environment to a position where with greater knowledge and power his mind has entered as a creative agent into the business of evolution.

Professor Saiyidain said:

> In spite of the assaults made on the concept of man's freedom and potential greatness by the Copernican revolution in astronomy, by the Darwinian revolution in biology and the Freudian revolution in psychology, man

remains significant and undefeated. It is his unconquerable mind, which has not only discovered all these embracing facts and truths about Nature and Man — which seem to cut him to size — but is also capable of transcending many old and new limitations and achieving new triumphs in his search for meaning, beauty, power and satisfactory social relationships.

Professor Saiyidain made an impassioned plea for creating a climate of social opinion in which emphasis will shift from a hedonistic pursuit of pleasure or love of wealth and power, to creative, cultural and social worthwhile activities. It is only through the life of the mind that we can not only free ourselves from "earthrootedness" but overcome the ugliness, the narrowness, the stupidities and the prejudices of race and religion which cramp our life.

The pursuit of knowledge, beauty and goodness is to be valued not merely because they might be "useful" in any limited sense but because they are good in themselves. They make our lives more rich and meaningful and enable us to find our true dignity in a universe which we begin to understand with their help.

BOOK REVIEWS

The Seasoned Mind. By Bradford Smith. (The Stephen Greene Press, Vermont, U.S.A. 40 pp. 1965. $3.50) Mr. Bradford Smith's is a poetry of what might be called the confluence of values which is derived from more than one tradition. It is this confluence which is the source of *The Seasoned Mind.* While reflecting on it one is reminded of what the historian Bancroft wrote to Prescott in 1848: "Go forth, then, language of Milton and Hampden, language of my country, take possession of the North American Continent!" And Mr. Smith's poetry has taken possession of a new world, a world which reflects the seasons of the mind. Besides writing poetry, he travelled extensively and engaged himself in a number of international activities. In a reminiscent vein he wrote:

> All my life since 1930, destiny has kept pushing me into international activities, though I began as a most insular and unpolitical person. It is intended, apparently, that my contribution be in the meeting and sharing of cultures — not in the purely literary field I chose for myself. It is in the realm of spiritual enlargement that my international commitment finds meaning.

In his earlier poems, especially those dealing with nature, Mr. Smith focuses his mind rather than his eye. The Vermont Seascape is not painted, but apperceived in a generalized way:

From glacial waters it once bore
The meadow builds seascape at our door,
While seagreen leaves whisper a sea song
Over the grass waves, all day long.

This technique gains depth in his later poems. Indeed the world of "the seasons of the mind" is brought to poetic focus in "The Seasoned Mind." Here are the opening lines:

The mind has seasons earth can never know:
Swift, swiftly they shift and flow —

And "those seasons circling with the earth," reminding us of the voices of Chaucer, Bach and even of silence, re-echo through the final lines, giving a fuller meaning to the poem. This poem evokes memories of James Thomson's well-known poem, "Hymn on the Seasons," in which a variation of this theme is conceived in the sublime style. Again, his poem, "A Stillness," unveils poetic vistas of the moment eternal.

Mr. Bradford Smith is not always serious. This can be an asset. His lines "For a New England Lady" are neatly turned out. The "New England Lady" who surrounds herself with pretty and useless things such as "small bits of Dresden" is whimsically reminiscent of Mr. Eliot's "Aunt Helen," whose "Dresden clock continued ticking on the mantelpiece." Less satisfying is his occasional tendency to write in a facile and even naive strain:

Of Helen, launcher of a thousand ships
Iseult whose love breathed moist through poisoned lips

This modest collection ends with the lines entitled "Who's Who":

What does it come to in the end but this?—
Two dates and dash, within parenthesis.

His career is something more than "two dates and dash within parenthesis"! For here was a poet who was conscious of his responsibility — to see life whole and see it steadily. Indeed the total effect, in its delightful combination of technical virtuosity and poetic vision, is that of a sensitive poet who was passionately concerned with the preservation of the deeper values of intellectual freedom, in an era of continuously expanding perspectives of international co-operation.

A. RANGANATHAN

The Housewarming and Other Selected Writings. By RABINDRANATH TAGORE. Edited and with an Introduction by AMIYA CHAKRAVARTY. Translated by MARY LAGO, TARUN GUPTA and the editor. (A Signet Classic, The New American Library, New York and Toronto, The New English Library Limited, London. 314 pp. Glossary and a Selected Bibliography. 1965. 75 cents.) This collection contains nineteen stories, two plays, six fables and prose sketches and five narrative poems. The poems are translated into simple prose that is more effective than a verse translation would be. For narrative poetry this is perhaps the best method.

The selections are chosen to introduce the general reader to Tagore and cover as wide a sector of his writing as possible in a volume of this size. There is the enchanting fairy tale, "Dahlia," sustained by a tenuous historical background. "Punishment," "A Wife's Letter" and "The Notebook" show Tagore's passionate concern for the plight of women as socially helpless as the women of his day were in Bengal. It is a recurrent theme in his work. Recurrent also is his sympathy for the young, particularly the boy on the threshold of adulthood in a narrow and unfeeling world. In this book we find him in "The Troublemaker," "Balai," "The Artist." Tagore fought evil with satire and devastating wit. This is represented here in "An Implausible Story" which might have been more appropriately named "The Kingdom of Cards." He treats social and political workers with irony. In "The Rejected Story" it is the girl, a credulous and idealistic young woman of questionable birth, who is rejected. His social concern for the humble is shown in "Two Bighas of Land," "The Sale" and his concern for justice in "The Last Lesson." The deep seriousness and humanity of Tagore is an audible undertone throughout the book.

Let us hope, with the editor, that this collection will introduce Tagore to the readers of today in a fuller and more comprehensive way than has been possible before. Interest in the great poet of whom India is so proud should revive.

LILA RAY

Do Chattanen. By BACHCHAN. Hindi. (Rajpal and Sons, Delhi. 216 pp. 1965. Rs. 7.00) A new collection of poems by Bachchan is always welcome. He is one of those few writers who, by their dynamism, have kept pace with the changing trends of literature and at the same time, maintained their own distinct personalities. A few years ago, when his collection, *Char Kheme Chaunsath Khunte,* was published, everyone noted with pleasant surprise that he had accepted not only the idiom of New Poetry but also its content to a certain extent, and with remarkable success indeed. Now comes this collection of more poems in this style which establishes him as one who has started to examine what is known as the "Modern Sensibility," and that too the particularly philosophical aspect of it — the absurd, the meaningless, etc. He compares it to Indian attitudes and modes and to his own attitudes expressed in the past in his work.

The title-poem *Do Chattanen,* which has "Sisyphus *versus* Hanuman" as a sub-title, and which, incidentally, is more expressive of the topic discussed therein, can perhaps be considered a classic. It is a major work spread out in fifty-four pages. It compares the absurd hero of Albert Camus, Sisyphus, to an almost similar, but purposeful hero of the Hindu mythology, Hanuman, who, after great effort, brought from the Himalayas the Sanjivani Buti (a life-giving herb) to revive Lakshman.

But this does not mean that the poet does not see the seeming meaninglessness of all human effort and the resulting frustration. He points out in the explanatory note to this poem how while Camus was developing the idea of the absurd in the symbol of Sisyphus, he himself had expressed similar thoughts in his work which he quotes. But he is different in that he still wants to believe in a purposeful ideal. In another long poem, *Sartre ke Nobel Puraskar Thukra Dene Par* (On Sartre's Refusing to Accept the Nobel Prize), he compares extensively his own feelings and ideas with those of Sartre.

There are about fifty smaller poems in the collection. They are on a variety of subjects, ranging from war to flowers and children. The poet considers all sorts of experiences fit subject-matter for poetry. The collection starts with a number of war-poems which are powerful and inspiring. The poems on flowers, birds and animals are imbued with the wisdom of life and great tenderness. There are a number of poems on specifically existentialistic subjects, *e.g.*, "Angry Young Men *versus* Angry Old Men," "The Furniture of Flesh," "The Man of Wood," "The Rose Dying in the Drawing Room," "The Lost Island," etc. A poem, "The Imprints of Blood," reminds one of Kafka, Borges and Muktibodh.

The quality of Bachchan's verse is direct and declamatory, which increases its effect and appeal. All of it is in free verse, but still has rhythm, a regular feature throughout. His mastery of words and their shades of meaning is superb. The collection is dedicated to five Hindi poets who have in his opinion contributed something truly original to Hindi poetry; they are: Gajanan Madhav Muktibodh, who died last year, Virendra Kumar Jain, Bhavani Prasad Misra, Shiv Mangal Singh "Suman" and Girija Kumar Mathur. The reviewer is happy at the choice; for it cuts across the various groups and isms of Hindi poetry and brings forth the most original and powerful.

MAHENDRA KULASRESTHA

The Exact Name: Poems 1960-64. By NISSIM EZEKIEL. (Writers Workshop, Calcutta. 1965. Rs. 3.00; $1.00; 5*s*.) This is Nissim Ezekiel's fifth book of poems. The last, *The Unfinished Man*, was published in 1960, also by Writers Workshop, Calcutta. Attitudes to English in India have been violently and surprisingly different since his first book of poems, *A Time to Change*, was published by The Fortune Press, London, in 1951, and the change has only meant, if anything, fewer Indians writing creatively in English while much has been written and well written in the many Indian languages. Therefore, to say that such a collection of poems is an uncommon occasion is to speak the bare truth.

Nissim Ezekiel's poetry belongs to our urban culture: urban culture which has occupied our Indian poets in the last twenty years almost exclusively. He views it with a merciless eye and with a self-control which one guesses is a matter of habit to him. "In India" is therefore a poem of exact statement picturing

the beggars
Hawkers, pavement sleepers,
Hutment dwellers, slums,
Dead souls of men and gods,
Burnt-out mothers, frightened
Virgins, wasted child
And torturned animal,
All in noisy silence
Suffering the place and time. . . .

What could be more sly or ironic in this poem than the description of the New Year's Eve party or of the woman who looked forward to

The long evenings
In the large apartment
With cold beer and Western music,
Lucid talk of art and literature
And of all "the changes India needs."

But Ezekiel is no Tiresias uneasy in the "corrupt" atmosphere of Westernized Indian urban society; for through all this he rides his "elephant of thought" with detachment and scepticism. His observant eye rests more sadly on the pregnant woman in the art gallery staring at the nudes, on the virgin who breathes

the bitter air of loneliness
Pretending that it does not matter. . . .

He has watched her face and its gentle sadness as it slowly crushed her liveliness and is oppressed by it. He writes with even greater understanding and sympathy of his men friends: the poet who

. . . stands before us now remote
From all that news of hell explored,
And reads it with a steady throat
As though unmoved or even bored,

the birdwatcher, who sees the bird shut in the live one, the lecturer E. Alkazi who

. . . starts with dates and ends with praise
Relates a subtle episode

Points a moral or turns a phrase
On some historic, formal code.

He seems less willing to commit himself about the women he loves and views them with a self-imposed distance growing nearly conventional as in "Love Poem":

Great woman-beast of sex you are.
I see you now as myth and dream
Completed, more than what you seem,
The friendly foe, the near-and-far.

In "Retrospect" he is self-critical:

The spring was late
but I was impatient
I used too many words
and now I know:
There is a point
in being obscure
about the luminous
the pure musical
phases of living
which ought to be
delicately improvised
and left alone.

The devious word dissolved, he holds the mirror to his Platonic Love:

You know the monolgue of rage,
The drab exchange of tongues, with faith
Repeating parables of hell.
But still, defying time and place,
Perennial dawn is on your face.

The poem "Poet, Lover, Birdwatcher" sums up in its title some of the basic themes in this collection. Also Ezekiel's search for the exact names of things, his disciplined fruitful wait for words and delicate fusion of images can best be illustrated from this poem.

To force the pace and never to be still
Is not the way of those who study birds
Or women. The best poets wait for words
The hunt is not an exercise of will
But patient love relaxing on a hill

To note the movement of a timid wing;
Until the one who knows that she is loved
No longer waits but risks surrendering
In this the poet finds his moral proved,
Who never spoke before his spirit moved.

The poet turns birdwatcher in "The Visitor," which begins with a sinister sketch of the crow; for folk beliefs evoke from him a fresh expression. Once again in the "Night of the Scorpion" the poet breaks fresh ground, away from his urban subjects and then the simple almost prosaic lines become incantation. That is a poem I found myself returning often to read.

TILOTTAMA DASWANI

Problems of Rapid Urbanisation in India. By J. F. BULSARA. (Popular Prakashan, Bombay. 215 pp. 1964. Rs. 20.00) The socio-economic and cultural repercussions of a high population explosion have been objectively and vividly depicted in this publication, based on a number of surveys sponsored by the Research Programme Committee of the Planning Commission. Nine such surveys of the cities of Baroda, Gorakhpur, Hubli, the twin-cities of Hyderabad-Secunderabad, Jamshedpur, Kanpur, Lucknow, Poona, and Surat have been dissected and re-synthesized to focus attention on problems of urban development. These studies cover the end of the last decade and yet their projections are bound to be of practical utility to our urban planners and to all those who are well or ill concerned with the distorted and disproportionate growth and development of cities like Bombay.

The report contains a wealth of data on the demographic aspects of urban development, the problem of rural immigration into cities, the literacy and other socio-cultural equipment of the migrant and resident inhabitants, the occupations followed by them, their incomes, unemployment, underemployment, the people's housing conditions and the adequacy or otherwise of urban amenities. A chapter on Fertility Surveys in Hubli, Kanpur, Lucknow and Surat furnishes very interesting and informative details on women's attitude to family planning, to spacing of births, ideal size of family, and about their knowledge and use of contraceptive methods. Relevant data in the socio-economic survey of Bombay, the *Urbs Prima* in India, has been referred to.

We agree with the author when he says:

> In spite of the lapse of time between the dates of presentation of this Memorandum in 1961, and its publication in 1963, one feels the data and findings and the author's observations thereon will not appear dated. The trends of urban development are still similar and the tempo of urbanization still highly accelerated. Most of what is contained in the Memorandum will be of general application today and for some years to come.

The report was presented to the Research Programme Committee before the third Plan was finalized, and some of the suggestions were given effect to in the Plan. As the data contained therein is of vital significance for planning urban development, it should be useful even in the finalizing of our Fourth Plan, the drafting of our future Plans and even in the preparation of development designs for our ever-expanding cities.

Such publications ought not to be priced so high; they should be subsidized by the State.

V. B. KAMATH

World in a Grain of Sand. By ERICA LINTON. (Anthony Blond Ltd., London W.C. 1. 191 pp. 1965. 21*s*.) Confronted by the abysmal misery and poverty in most Indian villages, what can a small group of persons, prompted by the altruistic spirit of service of humanity, achieve in spite of such severe obstacles as orthodoxy, illiteracy, apathy, inertia and throttling bureaucracy? It can change the face and fortune of the rural community. *World in a Grain of Sand* is a little saga of the faith and fortitude, pursued with almost apostolic zeal in a couple of villages, not far from New Delhi. The author, joint warden of the Quaker Centre, Delhi (1961-1962), during an accidental visit to the countryside, soon after her arrival in the capital, was so much moved by what she saw and inwardly sensed that she did not rest till she had in her own person responded to the cry of the ages, "Am I my brother's keeper?" Before long, some of her friends caught her abounding, infectious enthusiasm and a project was sponsored to raise the all-round (not merely economic) level of this particular rural community. What a striking and sad contrast to the educated professional woman who turned away from the sight saying, "There is so much misery and poverty. What can I do? Why should I care?" (p. 63).

This book deserves to be in the hands of all welfare workers to hearten them in their arduous task in rural India. It is written with remarkable sincerity of purpose and it breathes forth radiant faith in God and Man on every page. The publishers also deserve a special word of commendation. They have "gifted" the book free of any charge, while every penny from the sales will go towards the maintenance of the project.

G. M.

NEW PUBLICATIONS

OF OUR MEMBERS

[Members of the P.E.N. All-India Centre are requested to inform us of omissions and to keep us advised of their current publications in any language for mention in these columns month by month. The data required are the language, if other than English, the title of the book in Roman script, with its English translation, the name of the publisher, the number of pages, the date of publication and the price.—Ed.]

Bhabani Bhattacharya

Music for Mohini. Translated into Russian. (Young Guard Publishing House, Moscow. 1966)

Shadow from Ladakh. (Crown Publishers, New York $4.95)

Sita Ram Jayaswal

Principles of Education: A Sociological Approach. (Vora and Co. Publishers Private Ltd., 3 Round Building, Bombay 2. 223 pp. 1966. Rs. 12.00)

Gurumukh Singh Jeet

Mrig Trishna (The Mirage). Panjabi novel. (Panjabi Writers Co-operative Society Ltd., New Delhi. 460 pp. 1966. Rs. 10.00)

Chunilal Madia

Grahashtak Vatta Ek. Gujarati Novel. (Vora and Co. Publishers, Kalbadevi Road, Bombay 2. 232 pp. Rs. 4.50)

Gram-Kathao. Gujarati short stories. (Shreyas Prakashan, Yagnik Road, Rajkot. 170 pp. Rs. 3.50)

S. K. Raman "Mayavi"

Ondrey Vaazhuvu (The Only Life). Tamil short-story collection. (Kuiyilam Apathipakkam, Pondy Bazaar, Madras 17. 164 pp. Rs. 3.00)

Kaṣappum Inippum (The Sweet and the Bitter). Tamil short story collection. (Messrs. Vanathi Pathippakam, Pondy Bazaar, Madras 17. 239 pp. Rs. 3.50)

Yamuna. Tamil novellette. (Vanathi Pathippakam, Pondy Bazaar, Madras 17. 146 pp. Rs. 2.50)

Lakshmi Narayan Mohanty

Francer Srestha Galpa. Translations of French short stories into Oriya. (Orissa Book Store, Binod Bihari, Cuttack 2. 220+12 pp. 1965. Rs. 3.00)

Dilip Kumar Roy

Netaji — The Man. Reminiscences. (Bharatiya Vidya Bhavan, Bombay 7. 215 pp. 1966. Rs. 2.50)

Swami Sankarananda Saraswati

Lakkhia Parikshe. Kannada version of *Lakkhiv Parikshe,* a one-act play from Bengali. (Jeevana Karyalaya, Bangalore 19. 54 pp. Re. 1.25)

Pratap Narain Tandon

Rita. Novel. (Alpha Beta Publications, Post Box 2539, Calcutta 1. 116 pp. 1965. Rs. 5.75)

Samiksha ke Maan aur Hindi Samiksha ki Vishista Pravrattiyan (Standards of Criticism and Specific Trends in Modern Hindi Criticism). Hindi. (Vivek Prakashan, Kishore Book Depot, Aminabad, Lucknow. 975 pp. Two volumes. 1965. Rs. 50.00)

Swinder Singh Uppal

Panjabi Short Story — Its Origin and Development. (Pushp Prakashan, J 11/26 Rajouri Gardens, New Delhi 15. 340 pp. 1966. Rs. 20.00)

N. C. THAKUR

The Symbolism of Virginia Woolf

IN THIS BOOK Mr Thakur has made a study of the way Virginia Woolf uses symbolism in the characters, action, and setting of her novels. He shows, by reference to her essays and her diary how she attached great importance to symbolism as a necessary instrument for a writer to express ideas and visions which canno be embodied in any other way. He then considers each of he novels in turn, demonstrating the different ways in which she used symbols for the varying needs of her art. In doing this he sheds fresh light on a novelist who is sometimes thought of as difficult. As the author says, 'the understanding of Virginia Woolf's novels becomes easier, and the enjoyment of them greater if we realize the significance of her symbols'. *30s*

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TWO SAHITYA AKADEMI AWARD BOOKS

*NAIVEDYA**

This collection of articles on various subjects by Shri Dolarrai Mankad, the renowned scholar of chronology, tradition and dramaturgy, and literary critic, was published on the occasion of his sixtieth birthday.

His books of literary criticism and prosody in Gujarati are very valuable and his *The Types of Sanskrit Drama* and *Ancient Indian Theatre* in English are standard works of their kind.

Naivedya is a collection of research-articles on subjects of the author's particular interest — language, literary trends and literary forms — as well as some of his prefaces and reviews. Every page is marked by clarity of thought and expression. We find here the author's strong convictions but no impatient intolerance. He allows the facts to speak for themselves. His original approach reveals the truth and the process of research becomes a process of seeking the truth. One may not find all his observations acceptable *in toto,* but one enjoys the process that leads the author to them.

An important Gujarati literary mark of honour, the Ranjitram Gold Medal, was awarded to Shri Mankad in 1946. He delivered on the occasion a speech on "Tradition," a subject very close to his heart, wherein he maintained that modern scholars begin from an assumption that the facts stored in tradition are never authentic and that the historicity of only those facts should be accepted which are supported by other evidence. Shri Mankad instead advocated an approach in which it should be assumed that the facts asserted by tradition are very likely to be authentic and that only those items should be treated as unauthentic which are disproved by other evidenc

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* *Naivedya.* By DOLARRAI MANKAD. Gujarati. (Shri Dolarrai Mankad Shashtipoorthi Sanman Samiti, Aliabada. Available from Gurjar Grantharatna Karyalay, Gandhi Road, Ahmedabad. 273 pp. Rs. 8.00)

Shri Mankad refers to the dates of various eras such a the Shalivahan, etc. and fixes the period of the beginning of t Vikram Samvat at 56 B.C. In an article on "Kalki Avatar" he tries to prove the historicity of the *avatar*.

Shri Mankad's "Northpole in the Rigveda" is an exampl of his penetrating insight. Lokmanya Tilak in his *Arctic Hom in the Vedas* holds that the original abode of the Aryans wa in the North Pole but Dr. A. C. Das refutes this, asserting tha there is no reference whatsoever to the North Pole in th *Rigveda*. Shri Mankad appreciates the research of these tw learned persons. He agrees with Dr. Das that the Aryans originated from the "Saptasindhavah" but examines Tilak's poin of view and comes to the conclusion that the *Rigveda* does contain references to the North Pole. Shri Mankad's fidelity t truth is conspicuous in this article.

The articles on literary criticism in this book can be divide into the following categories: (i) on Sanskrit Literature, (ii) o various literary forms and trends, and (iii) reviews and prefaces.

His discussion of literary forms covers the *Champu Katha* the one-act play, the novel, the short story, drama, etc. H accepts that some of the literary genres are of Western origi but when he evaluates them he almost always does so by constant allusion to the Indian literary genres. On the other han Shri Mankad uses his knowledge of modern Western literar forms and experimental writing to assess specific works b Gujarati writers.

Shri Mankad's literary criticism seems always to have sure grasp of the idea behind a particular work and from th follows his evaluation with a close reference to the social li of the period. At times, however, this kind of examination involves so much reference data that the voice of the critic is n clearly heard and the way through the wood not much lighte It is perhaps because of this also that Shri Mankad's criticis does not seem very emphatic.

However it ought to be said that a characteristic of Sh Mankind's criticism is its wide range of reference. A work i examined through the discussion of many relevant subjects. H article on "Ideas Behind Literature," which covers the period between 1901-1940, is a case in point. It may well be added that this is an admirable attempt at examining literature in its cultural context.

Thus *Naivedya* is a valuable contribution to Gujarati literature. The 1965 Sahitya Akademi award to this book is an honour that a man of letters like Shri Dolarrai Mankad obviously deserves. One is happily reminded of the tradition of scholastic criticism — the late Shri Anandshankar Dhruv and Ramnarayan Pathak — to which Shri Mankad so truly belongs.

RAMANLAL JOSHI

*PABBI**

Prabhjot Kaur, now in her early forties, has so far given us about a dozen books in Panjabi, mostly poetry. She has, besides, produced short stories and a travelogue, and has attempted translation. Charm and sociability personified, Prabhjot's is a life made almost to a wish. Her husband, Brigadier Narenderpal Singh, is himself a considerable writer of fiction in Panjabi. She comes of a talented family among whom she herself is of course a star of a higher magnitude with her literary reputation and *Rajya Kavi* status. In this latter capacity she is something of a public figure too, as the Panjab Government call upon their *Rajya Kavis* to rhyme forth their sentiments on national and other public occasions. She has a full rich background of travel and work, and is still at the height of her creative vigour.

Pabbi, the work which fetched her the coveted 1965 Akademi Award, is a slim miscellany of lyrics, which, barring three or four, are built on the theme of the moods and stages of love. Prabhjot is evidently at her most expressive in contemplating love's disappointment, its bitter aftermath, of "the heart half sorrowful and cloyed." This makes of her essentially a Romantic — romance refracted through the consciousness bitterly aware of the wider social contexts and of the perverse chemistry of passion which transmutes the pure gold of ardour and yearning into dull pain or *blasé* indifference. Her poetry records in a succession of striking images this transition from love to a memory, an echo, a hollow tone. This maturer awareness of what it means to have been in love stops this side of cynicism: it is the aftermath of ardent adolescent passion, whose dreams stand shattered, but which with all its bitter realism still clings to love itself as a high value. There is no hint of bitterness reducing the conception of love merely to the Freudian libido; the distinction between love and what obscures its pure flame is all through emphasized. She is chillingly aware of the wider contexts of life, choking almost out of existence the slender trickle of love's experience.

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* *Pabbi* (The Plateau). By PRABHJOT KAUR. (Navyug Publishers, New Delhi. 96 pp. 1962. Rs. 3.00)

Her adumbration of this theme is both poignant and subtle. The speaking voice in her poetry is that of the female soul aware of the dominance and freedom which human society allows to the male, and thus caught in the dilemma of yearning and the awareness of incomplete response:

> You have ever turned the talk on another
> The praise of a dream!
> The submerged image of a comely face
> Stirred into movement the stagnant pool,
> Your heart—
> A fresh hunger responding to another hunger unfulfilled!

Here is appeal clutching for support to the fear of the ephemeral:

> Who knows if ever again
> I may touch such heights of sensitive desire—
> Or feel so keenly the barb of yearning?
> Tomorrow?
> Tomorrow is the last moonless night of the month, a pall of darkness—
> It will never, never be!
> Know you not,
> Desire's waves take not obstruction in their eternal flow?
> These flow on, who knows
> To what strange far off shores?
> What dilemmas keep you prisoner?
> What distant shape, what mad goal?
> You say, another time?
> Another time is illusion, a mirage.
> Whatever is, is in the Now.

Here again is a deep, poignant cry of the suffering of unfulfilment:

> Tonight death came to me in my bed of dreams.
> My shawl of memories turned into my shroud—
> The remotest horizons were shot through with flame;
> And my wail of suffering stretched
> A curtain from earth to sky.

In her poetry the imagery is expressive and symbolic, creative of startling effects. Here and there though, the expression fails to quite come off, there is a struggle to find adequate words for the state of experience, which thus remains somewhat nebulous. The rhythms are almost perfect, as coming from a consciousness sensitized to music and the softer effects of words. So is the diction, which is made up of a beautiful blending of the traditional women's folk-songs and the sophisticated language of thought.

The title-poem, *"Pabbi,"* contains distinguished, even great poetry. In a rhythm which by its very movement throws the mind into a mood of gentle, contemplative pathos it traces the course of the unfulfilled dream of love from its early moods of tempestuous, colourful passion to a blank, disillusioned uniformity of dulled, edgeless suffering. Herein indeed the poet has found adequate expression for a universal experience. As the poem moves on, its rhythms evoke the feeling of gentle heart-broken sorrow. A full appreciation of this poem is possible, only on making a careful reading of the original. A translation would be inadequate.

If one were to venture a word of advice to so gifted a poet, one would say that her strength lies in elaborating her particular theme, the chronicling of states of love, which she has already done with such success. Topical and social themes are only likely to betray her into banality.

GURBACHAN SINGH TALIB

A SANSKRIT SCHOLAR HONOURED

Shripad Damodar Satwalekar (99), it seems, is the oldest scholar who has been honoured by any University. The University of Poona recently conferred on him the honorary degree of D.Litt. Along with him, another scholar, of equal repute and advanced in years, Narayan Govind Chapekar (97) was similarly decorated by the same University.

With no college education at all, Satwalekar took to the study of fine art at the J. J. School of Arts, Bombay, and attained high distinction with the Bombay Art Society's gold medal. The pursuit of art proved to be only a cover for his latent desire to study the Vedas. Even during these days his article on Vedic Prayers in a Marathi journal was considered seditious by the administration and legal action was taken against the editor and printer. In a subsequent trial of the writer, Satwalekar was acquitted but the general conditions were so trying that he preferred to remain away from Maharashtra in Lahore, capital of the Panjab in those days, where he worked as a commercial photographer. Here again while he worked he prepared for his intensive study of Vedic and epic literature.

Satwalekar's life seems to have been influenced by the achievements of two great scholars, Dayanand Saraswati (1824-1883) and Professor Max Müller (1824-1900). Throughout his wanderings, Satwalekar saw the devoted work of many Christian missionaries and their sincere effort to popularize Christianity. This inspired him to undertake a similar mission to spread the Hindu scriptures.

When the political storm in Maharashtra had abated, Satwalekar decided to settle down in Aundh where the Rajasaheb was generous to him. Here began the activity of printing, publishing and translating the Vedic and epic texts in many languages. First, the texts of the four Vedas were offered in clear type, faultlessly printed, for Rs. 5.00 only. That was before the Second World War. Such an adventure was unheard of. Satwalekar at once became widely known wherever Sanskrit texts were studied and their faultless printing was much appreciated.

Side by side was written the longest commentary on the *Gita*, the *Purusharthabodhini*. It covers nearly a thousand pages. Already it has appeared in English, Marathi, Hindi and Gujarati. Other translations are under preparation. Indexes for the intensive study of the Vedas were prepared; the division of the *mantras* according to the Sages and according to the Devatas, was attempted and all these arrangements brought to new light the learned Pandit. His translations of the Vedic texts began to appear and the novelty of interpretation and the boldness of expression proved catching. Greater and greater demand for these texts and for the translations encouraged him to carry on his researches and to broadcast the fruit of his findings.

As an offshoot the study of Sanskrit by the self-taught method was planned; many graded books were prepared and when their utility became assured after many practical trials, edition after edition was printed. A regular examination course was prepared and hundreds of students so taught appeared for them. This became a sort of correspondence school and one of the activities of the Swadhyaya Mandal.

With the attainment of Independence and with the merger of the State with the Bombay Presidency, Aundh became too hot for the activities of the Swadhyaya Mandal and the Pandit migrated to Gujarat, to Pardi near Bulsar. At an age when most people retire from active life and do almost nothing, Satwalekar began a new life as it were, in completely rural, *ashram*-like, surroundings.

S. R. Tikekar

ERRATA

Writing in India: Proceedings of the Seventh P.E.N. Conference in Lucknow.

Our attention has been drawn to several proof-reading errors in this publication. For instance, in Professor Mansukhlal Jhaveri's paper (p. 82) where it says "The Gujarati critic has touched literature at many points and touched it unflatteringly," it should read "touched it unfalteringly," and in Shri A. Ranganathan's paper (p. 10) he refers to the "'eristic' writings of Nehru and Leavis" which has been wrongly printed as "finer" writings.

We are sure there are a few others of the same kind and we apologize to our contributors for all of them.

NOTES AND NEWS

CONTRIBUTIONS INVITED FROM POETS

Miss Daisy Aldan is editing an anthology entitled *Poems of India* in the Thomas Crowell Poets Series, U.S.A. She would welcome poems in English and translations from the Indian languages addressed to her at 325 East 57th Street, New York, N.Y. 10022. U.S.A.

SOVIET LAND AWARDS

The Soviet Land Nehru Award Committee, which administers the "Fund for Stronger Soviet-Indian Friendship," established in 1964 soon after the death of Pandit Jawaharlal Nehru, will give this year also, as it did last year, prizes for the best works of literature and journalism devoted to the cause of world peace and friendship between India and the Soviet Union and for the best children's drawings. The Committee consists of outstanding Indian and Soviet literary figures. Shrimati Indira Gandhi is the Patron and Shri K. P. S. Menon the Chairman.

Manuscripts will not be considered. Only those works which are published in the form of books will be considered for acceptance as entries in the competition.

In the case of journalistic works, even collections of published essays, reports or articles will be accepted, preferably if they are so connected that they can be produced in the form of books.

Every competitor is required to submit four copies of the works, one for the Committee and three for the Regional Advisory Boards and critics. The Committee is under no obligation to return the copies of the works and paintings.

This year only those publications will be accepted for consideration which have appeared during the period 1960-1965.

The last date for submitting the materials for consideration by the Committee is **15th August 1966.**

Original works and journalistic works (collections of essays, series of articles, series of photographs) may be in any Indian language recognized by the Sahitya Akademi or English.

Translations of Russian classics and Soviet works must be into the Indian languages as recognized by the Sahitya Akademi. The sources and language of the version from which the translation has been done should be mentioned.

Among the organizations through which the works may be presented with their recommendations are Editors and editorial boards of newspapers and magazines.

P.E.N. MEETINGS

BOMBAY

THE CONCEPTS OF INDIAN CULTURE

In the second series of his talks on "The Concepts of Indian Culture," held under the joint auspices of the Indian Institute of World Culture and the P.E.N. All-India Centre on April 18th and 19th, Professor N. A. Nikam dealt with the concepts of *yajna, satya, dharma, karma, ahimsa* as the *paramo dharma, darshana* and *avatar. Yajna* (sacrifice), he said, symbolizes the Creative Act. Whereas Reason does not speak of "absolute beginning" Revelation speaks not only of the "beginning" in time but of the beginning that was before the beginning. The Beginning of all beginnings is Creation and the beginning of Beginning is a "coming into being." According to Indian Culture, the coming into being is a coming into being of what is and not of what *is not*. The coming into being is a Becoming of Being and this is an Act. Therefore the beginning of Beginning is not an event in time but a beginning in an Act. Unlike our acts the act or activity by which the Full *becomes* is other than economic activity. Its activity is the free self-giving of its Fullness. This giving is sacrifice — *yajna* — which is regarded as the law behind Creation. It is an activity which flowing from abundance creates abundance, and abundance remains after abundance is freely given away. This is the original law of Being by which the *purusha*, the cosmic person, sacrificed himself as described in the *purush sukta* of the *Rig-Veda*. In such *yajna* the sacrificer and the sacrificial victim are of one accord: in the *yajna* behind creation the *purusha* is the sacrificer and the *purusha* also is the sacrificial victim. This illustrates the fundamental paradox that all life and Nature is "resurrection," a coming into life after death.

The *Gita* relates the Vedic idea of *yajna* to human and divine action. Ordinary action involves us in the vicious regress of "entangling reactions"—*karmabandha*. The action which liberates from *karmabandha* is of the nature of *yajna*. Human action should be of the nature of *yajna* because it is the Law of Creation and the Law of Reciprocity between Gods and men.

With regard to *Satya* and *Dharma*, Professor Nikam said Indian culture defines one in terms of the other, for it is not easy to say which is the defining and which the defined term. "Verily both these are the same." The implication is that one at least of these symbols is understood so as to give an understanding of the other. The distinction between fact and law in the modern sense is not easy to apply to the dynamic principle of order in nature: it is both the law of natural occurrences and the true nature of anything. *Dharma* is a centripetal force in man, society and the universe. The word is derived from a root which means to uphold, to support, to nourish. In its evolution the concept came to mean: (1) the rights and duties of man as man (2) his duties and privileges as a member of the Aryan community (3) his special duties and rights as a member of a social group or caste (4) each man's rights and duties in each stage of life such as student, householder etc. *Dharma* makes no bifurcation between rights and obligations. *Svadharma* or one's own *dharma* is the underlying principle of a social order which makes room for the growth of cultural, social and ethical diversities. The categorical imperative in Indian culture is not "So act" but "So *be* that the Universal law acts through you." Yet there are different categorical imperatives for different natures: for the gods, "Be self-controlled," *damyata*; for men "Give," *datta*; for those of demoniac natures, "Be compassionate," *dayadhvam*.

Professor Nikam said that Indian culture works out a reconciliation between the reality of man's freedom and the efficacy of causal determinism through what it calls the Law of *Karma*. The law implies fruit "according to deed, according to merit." The law is based on the reality of human freedom and presupposes the notion of responsibility. There is no necessity of inevitability that the past must repeat itself. *Karma* is not fate because it is not either necessity or chance, and it is not external. The philosophy of Buddhism has generalized this notion into the universal conception of Dependent Origination. The significance of this is that there is no inevitability in things but only the dependence of the consequent on the antecedent, *e.g.*, suffering has a cause which can be prevented and therefore suffering itself can be prevented. In both Dependent Origination and *karma* the consequent, whether good or bad, is produced instantaneously by the antecedent. Knowledge of the law of *karma* is not derived by induction. It is a valid transcendent hypothesis and some such transcendent hypothesis is a necessary part of the changing conceptions of the Good Life in the philosophies of human conduct and culture in the East and the West. The karmic process indicates a perspective of moral and spiritual evolution, guided by man's own free choices.

In his second lecture Professor Nikam turned to the concepts of *ahimsa, darshana* and *avatara.* The highest reality may be unthinkable in the realm of thought but the highest good is attainable in the realm of conduct. *Ahimsa* is the highest attainable good. What is *ahimsa*? How is it the highest good, *paramo dharma*? The Mundaka Upanishad says, "Life shines in all Beings." This implies that the right to life is the basis of all other rights. *Ahimsa* properly is not simply non-injury but an active promotion of life so that it *shines* in all that lives — reverence for life. Professor Nikam quoted Plato's argument that non-injury is not merely abstention from doing physical injury but abstention from doing injury to the nature of anything by which it "deteriorates in its good qualities." The just man injures no one at all and by injuring anyone he would injure himself and cease to be a just man.

Professor Nikam suggested that in Indian terms the just man is he who conforms to *rita,* the order which is not made but is self-existent.

Ahimsa does not arise at some point out of a covenant but is *paramo dharma* in the sense of participating in the constitutive order of things. The ethic of non-injury makes disagreement possible and invites people to agree to disagree. He referred to the three dimensions of *ahimsa* in thought, word and deed.

The nature of the religion which Indian culture includes may be called mystery religion. It reveals as well as conceals the divine mystery. It is based on *shruti* and implies no conflict between reason and revelation. While religion is *shruti*, philosophy is *darshana*, which is seen. The philosopher sees the truth: he is not a desirer of desires. There are two sorts of seeing, outward and inward. The seeing with "eyes turned within" is *darshana*, that is giving the eyes an inward turn, not acquiring them. Even so you cannot see the seer; for in this *darshana* or vision of truth the seer and the seen are one.

Professor Nikam considered the fundamental metaphysics of the idea of *avatara*. The Upanishads speak of two *rupas* (forms) of Brahman—but here language really comes up against the ineffable because the first of the *rupas* is *arupa*, the formless. The real problem is how we are to conceive of the transcendent and inconceivable entering into a form without losing its own formless and transcendent nature. The doctrine of *avatara* indicates that where the needs of the universe demand it Reality does somehow enter into a being without ceasing to be its transcendent self. This is a recurrent and eternal event though it appears to human minds as a specific and historic phenomenon by virtue of the Lord's *maya*. God, as it were, limits himself that He might be perceptible and so produce the manifest effects necessary to re-establish righteousness. God is not subject to change and this is adumbrated by the twin concepts of *maya* and *leela* — the Divine illusionary mystery and the Divine Spirit.

Dr. Chubb, summing up from the chair, reminded us that the scope of Indian philosophy was wider than that of *advaita* Vedanta. He commented also on Brahman as Fullness and the view that *ahimsa* as the highest law was not simply pacifism. He re-emphasized that the highest law is not simply a human ideal but a constitutive principle of Reality. An ideal is a reflection in human nature of this principle, only a pointer to what is ultimately real. Professor Chubb also referred to certain difficulties about the interpretation of the *avatara* concept.

Shri S. R. Dongerkery moved a vote of thanks.

THIRTY-SECOND ANNUAL GENERAL MEETING

The Thirty-second Annual General Meeting of the Centre was held on April 21st. Madame Wadia was proposed to the chair by Shri M. R. Masani and presided over the meeting. Before commencing the meeting, Madame Wadia welcomed the Members, especially those from outside Bombay: Ambady Karthyayani Amma, Professor N. A. Nikam and Shri Gurdial Mallik. She also regretted very much the absence of Shri K. M. Munshi, newly elected Vice-President of the Centre. Madame Wadia read messages received from Dr. S. Radhakrishnan, Dr. Zakir Hussain, Shri M. C. Chagla and Sir C. P. Ramaswami Aiyar.

The Minutes of the Thirty-first Annual General meeting were read by Professor Nissim Ezekiel and approved unanimously. The Report of activities during 1965 was read and approved, as also the annual accounts.

Shri Gulabdas Broker and Professor M. M. Jhaveri paid tribute to Shri K. M. Munshi and welcomed him as the new Vice-President. Madame Wadia proposed that Professor Anant Kanekar be elected Honorary Secretary-Treasurer for the next term of three years. The motion was carried unanimously. The Chairman also proposed the election of Professor Nissim Ezekiel, Dr. J. F. Bulsara, Shri P. G. Shah and Shri Gulabdas Broker to the Executive Committee for the ensuing year. This proposal was also carried unanimously.

Motions of thanks were moved to: the Honorary Auditors, Messrs. R. B. Allbless and Co.; the Theosophy Company (India) Private Ltd., for graciously allowing the P.E.N. All-India Centre the use of its office free of rent and for the use of its Library Hall for holding P.E.N. meetings; and Shri Nanik Motwane of Chicago Radio Co. for graciously allowing the P.E.N. All-India Centre the use of microphones free of any charge at all the meetings. The meeting ended with a vote of thanks to the Chair. An At-Home given by Madame Wadia was followed by a recital of poems by Shri Harindranath Chattopadhyaya.

ROMAIN ROLLAND CENTENARY YEAR EXHIBITION OF BOOKS AND PHOTOGRAPHS

The Alliance Française de Bombay, the Indian Institute of World Culture and the P.E.N. All-India Centre jointly arranged an exhibition of the books and photographs of Romain Rolland to celebrate his centenary year. H.E. Dr. P. V. Cherian, Governor of Maharashtra, inaugurated the exhibition on Friday, April 22nd, 1966, and Shrimati Tara Cherian was the Chief Guest. Both spoke eloquently of Romain Rolland, the profound humanist, who held fast to his faith in the eternal values of life in a world gone war-mad. Shri A. K. Bannerjee read a paper.

We shall print all three papers in a subsequent issue.

DELHI

SHAH ABDUL LATIF THE SINDHI POET

Under the auspices of the P.E.N. Delhi Group, a meeting was held on April 20th, at Sapru House, New Delhi. Shri Tirath Basant, a well-known Sindhi writer and critic, spoke on "Shah Abdul Latif, the Sindhi Poet."

Born in 1689, Shah Abdul Latif came from a family of Kazis of the Saiyad sect. His grandfather was a mystic poet and his father, a physician. One day the chieftain's daughter fell ill and, as his father was indisposed, he attended to her. She recovered but her father, fearing a love affair, banished Shah Latif. He was, however, married to her later when the father died. By then he had advanced spiritually after having wandered three years in exile in the company of *fakirs* and saints.

During his wanderings, Shah Latif visited parts of Gujarat, Rajasthan, Multan, Kutch, the Punjab and the North-West Frontier and got himself well-acquainted with the folk and love lores of these regions.

Most of his work is in the form of couplets (*baits*) and is even now popular in Sindhi. His Poetry (*risalo*) includes collections of love tales — *Sasi Punnoo, Umar Marvi, Moomal Rano, Dhola Maru, Leela Chanesar, Bijal Raidiyach, Sohini Mahival*, etc. His work is melodious and full of deep tragic notes. His style is simple and direct yet the imagery and description is striking.

The laments and anguish of his heroines are pathetic and stirring. In his work, woman becomes the lover and the man the beloved.

Shah Latif had had little schooling yet he learned from the school of life. His soul sympathized in the anguish of others and itself experienced the anguish to reach perfection, to meet his creator. He sings that if God is sound, man is the echo and man has no separate existence apart from God.

Dr. Gobind Singh Mansukhani, a P.E.N. member and the Education Officer of the University Grants Commission, presided. He remarked that Shah Latif would live through his writings for ever.

In the vote of thanks, Smt. Prabhjot Kaur affirmed that woman is always the lover, ever since Eve. In fact, woman rules in the domain of love, man infiltrates.

The meeting ended with light refreshments.

MADHAV SINGH "DEEPAK"

WEST BENGAL

A meeting of the West Bengal P.E.N. Branch was held on April 17th, at 64 Lake Place, Calcutta, the residence of Smt. Ila Pal Chowdhury, by her kind invitation. Professor N. C. Bhattacharya, M.L.C., presided.

The Chairman opened the meeting by expressing the deep sense of loss and grief at the sad demise of the renowned Bengali artist, Nandalal Bose. A resolution was passed and all those present observed a silence of two minutes.

The following members recited poems written by them, Professor D. M. Mukerjee, Dr. Uma Roy, Bani Roy, Gopal Bhowmic, Kshanaprobha Bhaduri, Bari Devi, Chitrita Devi, Sudhansu Mohan Banerjee, Manomohan Ghosh and Bibha Sarkar.

The Chairman on behalf of all the members and friends of the West Bengal P.E.N. Branch congratulated Smt. Asha Purna Devi, on receiving the "Rabindra Puraskar" for 1965 and expressed best wishes for further success and a long life.

Dr. Kalidas Nag, in spite of ill-health, attended the meeting and suggested that the West Bengal Branch should celebrate the birth centenary of Mrs. Dawson Scott, the founder of the P.E.N. in England.

The meeting ended with songs sung by Smt. Basanti Bagchi.

Refreshments were served in the interval. Thirty members and Friends were present.

BIBHA SARKAR

THE LITERARY SCENE IN INDIA

ENGLISH

A Grammar of Old Marathi by Alfred Master comes to us from London (Oxford University Press. 172 pp. 55*s*.). Old Marathi has been defined as the language before the Muslim influence, *i.e.*, before 1300 A.D.

The *Jnaneshwari* and some old inscriptions form the main material for study, although the *Mahanubhava* writings and the *Vivekasindhu* provide supporting evidence. After considering the phonology and etymology, the study of grammar begins in earnest with a chapter devoted to each of the parts of speech: nouns, adjectives, pronouns, numerals, verbs, prepositions etc. In Appendix A, readings of five inscriptions and a specimen of *Mahanubhava* writing are supplied. Indo-Aryan loan words in Kannada are listed in Appendix B. The book is thus complete by itself. It is a scholarly tome, a serious study which only masters can undertake. With the introduction of new orthography in Marathi, such studies in far-off lands will be difficult to attempt. The book incidentally provides a specimen of accurate printing of a highly specialized nature. All Marathi words are reproduced here in Roman script with their peculiar pronunciations.

* * * * *

Delivering the third Heras Memorial Lecture (1964), Dr. Holden Furber, at present with the University of Pennsylvania, has proved what a careful observer he is. Scanning the old log-books of ships, minute-books of Company proceedings and archives, he has found enough material for his record of the *Bombay Presidency in the Mid-18th Century* (Asia Publishing House, Bombay 1 BR. 76 pp. Rs. 9.00).

Britain had the Wars of the Roses; Karnatak history records a war of noses. Dr. Furber provides a story which was called the war of the ear (p. 47). To be able to pick out bits of historical information from heaps of dull, dry, records nearly two hundred years old and to hold his readers successfully bespeaks a seasoned story-teller. More books like this from him would be very welcome.

* * * * *

Two lyrical prayers, *stotras* attributed to the great Shankaracharya, are popular particularly in the southern and eastern regions of India. They are known as *Moha-Mudgara* and *Charpatapanjarika*. (Bhavan's Book University. Rupee Series No. 4). The theme of these thirty-odd verses, in a naturally attractive metre, is that man should not pursue worldly pleasures alone but should give thought to his origin and his goal, and his devotion to *Govinda*.

In some regions, the verses are considered part of a group of *Bhaja Govindam* lyrics. Shri Rajagopalachari, whose *Mahabharata* retold in the Bhavan's paperback series has already exceeded a hundred thousand copies and whose *Ramayana* is similarly becoming popular, has provided the meaning and commentary for a better appreciation of the Vedantic teachings compressed in these well-known lyrics.

The text in Devanagari (inaccurate at places), a literal translation and a detailed explanatory comment are given for each verse. Originally "Rajaji" had rendered it into Tamil and now Professor Sankaranarayanan has done the English rendering for a wider, international readership.

S. R. TIKEKAR

GUJARATI

Dr. H. C. Bhayani, linguist and philologist of Gujarat, was awarded the Ranjit Ram Gold Medal (1963) on April 18th for his meritorious services in the field of Gujarati language and literature. Dr. Bhayani is a reader in the Gujarati Bhasha Bhavan of the Gujarat University, Ahmedabad. Dr. Bhayani is also a critic of note whose *Shodh ane Svadhyaya*, a collection of his critical writings, was awarded the Gujarat State Government prize for 1965. His *Shabdakatha, Vagvyapar* and *Anusheelano* are some of his other works which are widely read and appreciated in Gujarat. He is also a friend of all new movements in the field of modern Gujarati literature.

* * * * *

It is heartening to note that amidst the present-day separative tendencies a few writers from Maharashtra went to Ahmedabad on May 1st. They met their literary brothers in Gujarat and jointly celebrated the inauguration day of the two States. This celebration was organized by Antara Bharati of Poona and by the Association of Freedom Fighters of 1942, Ahmedabad. The speakers emphasized the need for unity and better understanding amongst the linguistic states of the country. Amongst the Gujarati writers who participated in the function were Shri Umashankar Joshi, Shri Jayanti Dalal and Shri Yashvant Shukla. Shri Nityananda Kanungo presided over the function.

N. K. Pandya

⁂

Rajyavahivat (Administration) (B. S. Shah, Pankornaka, Ahmedabad. 50 pp. Re. 1.00) is a collection of essays on the present-day administration by that savant Dr. N. G. Chapekar (97), translated into simple and chaste Gujarati by Shri P. G. Mavlankar. The author, who has spent nearly three-score and ten years of his life under the British rule and who has seen its withdrawal and the establishment of Swarajya, is definitely in a position of advantage to judge the merits and demerits of our self-government. His words have in consequence a ring of authority and practical wisdom. Proving his observations with instances from actual life, Dr. Chapekar asserts that this is an administration run, not by Ministers or high officials but by clerks (p. 43) and this is distinct from bureaucracy. It is a good criticism of the present administration and cannot be lightly brushed aside.

S. R. Tikekar

⁂

The Governor of the State of Gujarat, Shri Nityananda Kanungo, opened to view on April 11th at Rajkot a collection of verses written by the late Major Shaikh of Mangrol (Saurashtra). Major Shaikh met a soldier's death in the fight with Pakistan.

He was the brother of the ruler of Mangrol. He has written some beautiful verses and couplets.

This function was held under the auspices of the Saurashtra Sahitya Sangam of Rajkot. It was followed by a *Kavi Sammelan,* wherein leading poets of Saurashtra participated.

* * * * *

The "Kumar Chandrak" gold medal for the year 1965 has been awarded to the young Gujarati writer Shri Raghuvir Chaudhary. Many smaller prizes have also been given to various other writers for their various literary contributions to the *Kumar*.

Shri Raghuvir Chaudhary is a young and energetic writer whose other literary efforts, especially novels, are very widely read and appreciated. We extend our congratulations to Shri Chaudhary.

* * * * *

A special function was held at Rajkot when two writers and an artist, who were honoured and awarded prizes by the State of Gujarat recently, were felicitated by other leading writers and citizens.

Shri Pranshankar Joshi, who is also a member of the P.E.N., was congratulated for his praiseworthy book *Afrikani Kranti,* Shri Janardan Vaidya for his book *Ramkrishnamrit*, dealing with the various aspects of the life of the late Saint Shri Ramkrishna, and Shri Shashi Parmar, the young artist, for the best painting in still life.

Shri Parmar was also recently given an award for his fine painting of the late poet, Shri Zaverchand Meghani.

* * * * *

It was decided by the executive committee of the Gujarati Literary Conference at Ahmedabad that the next *Gnan Satra* is to be held at Dwarka in Saurashtra during the Diwali holidays. Invitations for this *gnansatra* were received from two centres, Mangrol and Dwarka, when the last session of the Conference was held in the last week of December 1965 at Surat.

GIRIJASHANKAR K. VYAS

HINDI

The Pageant Press of New York has recently brought out the

English version of Shri A. G. Sheorey's well-known Hindi novel, *Jwalamukhi*, under the title *Volcano*. The Government of India has now undertaken to prepare a Braille version of *Jwalamukhi* for the benefit of the blind. The other Hindi novels by Shri Sheorey were previously rendered into Braille.

* * * * *

It was, perhaps, the first occasion in the history of the Indian Universities when a son was awarded a doctorate for writing a thesis on his father's literary works. The Jabalpur University conferred a Ph.D. degree on Shri Vijay Kumar Shukla, Assistant Professor of Hindi in the Post-Graduate Department of the local Hitkarini City College, at its ninth convocation held on March 30th. His father, the late Pandit Girija Dutt Shukla, "Gireesha," was a well-known poet and literary critic.

* * * * *

Shri S. R. Tiwari presided over the annual session of the Chhattisgarh Hindi Sahitya Sammelan held at Bhatapara at the end of March. He urged writers and poets to help in the establishment of a national and cultural consciousness. Shri D. G. Bhawe, Collector of Raipur district, inaugurated the session. The Conference proposed that a separate Radio Station for Chhattisgarh be set up soon.

ANANDRAO JOSHI (Nagpur)

⁂

The fifth volume of the *Hindi Viswakosh* published by the Nagari Pracharini Sabha of Varanasi is the latest of the Hindi encyclopædia being brought out by the Central Government. The volume covers the Hindi letters *Ja* to *Da* but is priced rather high. The second and third volumes were priced Rs. 15.00 only while the fourth and fifth are twice as costly, although the size and get-up are practically the same and the printing is definitely inferior, owing probably to the change of press. This change has been for the worse, like the change of editors, which has, however, been due to unavoidable reasons.

The volume contains a large number of trichromatic plates and has over five hundred pages of large octavo size in a cloth binding. There are two editions. In the cheaper one the paper used is rather rough and the single-colour pictures have been printed on ordinary thin art paper.

It is painful to see printing mistakes and slips in editing, although there is an army of names on the editorial board. Let us hope the entire set of this first real encyclopædia in Hindi will be completed well within the period planned by the editorial board although they have already disappointed readers by increasing the price of the full set.

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The Students Book Company of Jaipur have been publishing now for over two years a set of small books for children. Almost all are illustrated, although their printing is not free from misprints and their prices are in many cases exorbitant.

The latest of these is *Jatak Kathayen* (100 pp.) printed in double colours and well illustrated for youngsters. The stories are all taken from Buddhist classical tales of the Bodhisattva's life. The series ought to have been of uniform size and price. However, the smallest of these booklets is only 22 pages while its price is as much as 75 *paise* while their latest, the best produced, contains 100 pages and is priced at Rs. 1.50. One of these entitled *Rajasthani Watan* is in colloquial Rajasthani, and is well illustrated, while the others are in standard Hindi.

Another new firm of publishers called Wanar Karyalaya (Monkey Office) is also carrying on its publication for children at Jaipur and so far they have brought out three small books full of pictures and printed in various colours. Their prices are better balanced, *e.g.*, *Pachrangini*, cloth bound and with paper jacket, 64 pp., is priced at Re. 1.25. A volume of *Rajasthani Bal Kathayen* unlike *Rajasthani Watan* is in standard Hindi. The writer is herself a Rajasthani lady who plans to publish another volume of such stories from Rajasthan for young boys and girls. We welcome the enterprise of these two new firms of publishers for children and hope they will bring out many more and better books.

RAMAGYAN DWIVEDI

MALAYALAM

Shri Ullaltil Govindan Kutti Nair, popular critic and essayist, completed sixty years on April 22nd, 1966. On this occasion his friends and admirers from all over Kerala paid tributes to his talents and achievements. A three-day celebration was held at Paltampi, his birthplace, in which distinguished writers like Shri V. Unnikrishnan Nair, Puthezath Raman Menon, Professor Joseph Mundassery, Vailoppilli Sridhara Menon and N. V. Krishna Varier participated.

Shri "G. K. N.," as he is widely known, was a teacher in an upper primary school. Although he did not have the benefit of a formal education, he educated himself to a fairly high level by earnest effort so that he could deal with various branches of the humanities. He contributed to most of the leading journals and these essays and reviews have been collected into about half a dozen volumes.

Such celebrations recently so popular, show that literature in Kerala has come into its own and that the populace as such has become the fountain-head of recognition and encouragement.

Madhuravanam C. Krishna Kurup

MARATHI

The birth centenary of the eminent poet "Keshavsut" (the late Shri K. K. Damale) who ushered in a new era in modern Marathi poetry was celebrated on March 15th, all over Maharashtra. At Malgund, his birthplace, a three-day programme was arranged on this occasion. A batch of poets from Bombay, headed by Padmashri Anant Kanekar, visited the place and had a busy schedule on the last day. There was a symposium, a poets' gathering and a recital of folk-songs by Shahir Amar Shaikh's troupe.

Unfortunately, there has been a controversy over the poet's date of birth. The Maharashtra Government has, however decided to celebrate the centenary in next October. Shri "Keshavsut" passed away at Hubli on November 2nd, 1905, aged 39.

* * * * *

We welcome the re-appearance of *Abhiruchi*, a distinguished literary magazine, after a lapse of fourteen years. Founded and edited by Shri P. A. Chitre and his wife, Shrimati Vimal Chitre, the monthly magazine was initially started at Baroda in February 1943. After serving its readers for nine years, the periodical had to be closed down in 1952 owing to financial difficulties. Shri Chitre has now restarted its publication from Bombay, since last

February. The annual subscription is Rs. 12.00 while for students it is Rs. 6.00 only. (Address: Second Gazdar Street, Bombay 2.)

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Shri P. B. Gajendragadkar, former Chief Justice of India and the new Vice-Chancellor of the Bombay University, presided over the annual prize-distribution ceremony organized by the Marathi Natya Parishad (Bombay) on April 3rd. The Bal-Gandharva Gold Medal was presented to the well known musician Master Krishnarao Phulambrikar, while the Natraj Prize was awarded to the veteran playwright Shri S. A. Shukla. In the essay competition the first prize was awarded to Dr. S. D. Parchure (Bombay) and the second prize to Kumari Jayashri Deshmukh (Nasik).

Padmashri E. Alkazi, Director of the National School of Drama and Asian Theatre Institute (New Delhi), delivered three lectures on "The Modern Movement in the Theatre and the Allied Arts" in the late K. P. Khadilkar Memorial Lecture Series organized by the Marathi Natya Parishad at Poona in March.

* * * * *

News in Brief:

(i) Shri Y. B. Chavan, Defence Minister, opened on April 8th at Tembhu a memorial to the late Principal G. G. Agarkar, founder-editor of the defunct weekly *Sudharak* and a renowned social reformer of the last century.

(ii) Shri D. S. Desai, Home Minister of Maharashtra, declared published the Marathi biography of the late Dr. Ambedkar on April 13th. The author is Shri Dhananjaya Keer (Bombay) who has already written Dr. Ambedkar's biography in English.

(iii) The Government of Maharashtra has awarded the first prize of Rs. 1,500 to Shri Madhusudan Kalelkar for his play *Aparadha Meecha Kelaa*. Prizes have also been awarded to other writers for plays for children.

(iv) The Chiranjiva Grantha Prakashan (Tilak Road, Poona 9) has recently brought out a collection of selected one-act plays written by well-known writers during 1964. The collection is edited by Professor S. R. Bhide of Bijapur.

(v) The Department of Philology in the Deccan College of Poona has undertaken a pilot survey of the Marathi dialects spoken in different parts of Maharashtra.

ANANDRAO JOSHI (Nagpur)

⁂

Presenting, as it were, a number of snapshots in the album of his public life of forty years, Shri T. R. Deogirikar has narrated about a hundred episodes in *Rajakiya Athavani* (Political Memoirs) (Chitrashala, Poona 2. 314 pp. Rs. 10.00). Told sincerely, honestly and in an unassuming way, these are intended to serve as material for the history of the times through which the author moved. Throughout, the development from a tyro in an editorial office to a full-fledged editor and later a trustee of the entire press, publications and publishing business, is easily seen and it is this awareness of growth that is significantly brought out, unknowingly perhaps.

Curiously, Shri Deogirikar had the gift of precognition. In the thirties, he writes, long before the Congress decided to accept office in 1937, he could see "clearly" (while in Yerawda Central Prison) that Morarjibhai was to be a Minister, and a Chief Minister (p. 81). A little more adherence to chronology would have considerably enhanced the historical utility of the volume.

S. R. TIKEKAR

⁂

Jagriti was a Marathi weekly that appeared regularly from Baroda. Its Editor, Shri B. B. Palekar, is known and respected for his sober views and sympathetic understanding of the problems of all strata of society.

The selected writings of such an Editor, when they appeared in 1961, were appreciated and more selections were in demand. In *Navya Manutala Maratha* (Maratha of the Modern Times) (Jagriti Printing Press, Baroda. 336 pp. Rs. 12.00) 114 articles have been included and they cover a wide range of topics, social, educational, literary and political.

Shri Palekar's style is simple, undecorated and yet impressive on that account. His views are boldly and clearly expressed even when they are against the popular current.

Our member, S. R. Tikekar, who introduces the volume, has likened the collection to an album of old photographs, bringing back to memory events of an immediate past. The merit of Shri Palekar's writings, Shri Tikekar notes, is that it places before the readers, the other, less-known and many times not-known-at-all, side of current problems.

P.

SANSKRIT

The Tilak Maharashtra Vidyapeetha, Poona, felicitated Shri C. G. Kashikar, on whom the Poona University recently conferred the Honorary Degree of Doctor of Letters. His learned publications include a critical study of the Vedas and other ancient works. The function, held on April 8th, was presided over by MM. D. V. Potdar. This is the first occasion when the Poona University has awarded a doctorate in this manner.

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We regret to note that Shri Ramchandrashastri Deshkar, a well-known Vedic Pandit of Nagpur, died at Surat on April 10th, aged fifty-eight. He was famous for reciting the *Yajurveda* in the traditional manner. Over a decade ago, Maharaja Bhupalsingh of Udaipur had invited well-known Vedic Pandits from all over India to recite the Vedas. The late Shri Deshkar won the first place and was awarded a gold medal. Shri Shankaracharya of Govardhan Peetha had honoured him with the title of Vedalankar Ghanpathi.

Anandrao Joshi (Nagpur)

⁂

Shri V. P. Bokil has rendered selected exploits of Chhatrapati Shivaji as a Sanskrit play, *Shri Shiva-Vaibhavam* (author, 1203, Sadashiv, Poona 2. 80 pp. Rs. 3.00) in five short Acts.

Admittedly, all the achievements of the great hero would be too many for a single play. A choice of events was inevitable. In the incidents chosen, however, we miss the most dramatic feats of the Chhatrapati, the escape from Agra and his fight with Afzalkhan. There could be no justification for dropping these events from a life of Shivaji. The imaginary scenes introduced do not fit in naturally with the Chhatrapati's recorded biography, especially the missionary attempts at preaching in the open.

The easy Sanskrit writing is noteworthy; in places, the classical influence, particularly of Bhavabhuti and Kalidasa, in composing verses and choosing locales is unmistakable. The play would have been popular for its simplicity of expression, but the choice of a small type-face and the not-so-accurate printing mar an otherwise good book.

S. R. Tikekar

TAMIL

On the Tamil New Year's Day (April 14th), the Madras Government's Bureau of Tamil Publications released forty-four books on subjects ranging from space travel to Law of Evidence and from Psychology of Adolescence to Obstetrics and Gynaecology. Publications also cover Chola Art and Architecture, X-rays, Law of Easements and the geography of Africa.

Unlike the previous publications which were merely translations, some of the books now released bear the stamp of original writing in Tamil. Releasing the books, Chief Justice Ananthanarayanam urged that books should be made intelligible to youth, which has little knowledge of English; the style and content had also to be in keeping with this object. Chief Minister Bhaktavatsalam announced that one Tamil medium section would be opened in each College in the pre-University Course.

It is a pity that the sale of non-fiction books is disappointing. The Bureau's publications remain unsold and Vice-chancellor T. P. Meenakshisundaram of Madurai University who is also the Chairman of the Bureau, humorously remarked that very soon the Bureau will need a big building to house its unsold books!

* * * * *

We offer our felicitations to Shri K. V. Jagannathan, Founder-Editor of the literary monthly *Kalaimagal*, on his sixty-first birthday. Apart from being a well-known writer, poet and lecturer on religious subjects, he is a major literary influence in Tamil, being the foremost disciple of Mahamahopadhyaya Dr. Swaminatha Iyer. A purse is to be presented to Shri K. V.

Jagannathan shortly.

* * * * *

The Copper Plates of the Pallavas, a research work, was released recently. It is the maiden effort of the Tamil Historical Society which is functioning with the generous aid of the State and Central Governments. The bulk of the volume is a reprint of earlier and published researches. A poor country can ill afford such duplication. The publication does not even have an introductory note in English.

* * * * *

On April 10th there was a large informal and distinguished gathering of Tamil Writers at the office of the Southern Languages Book Trust. There was no agenda. The writers exchanged views on various problems of interest to them. Dr. M. Varadarajan, Professor of Tamil, University of Madras, spoke on "The Writer in Soviet Russia." The writers' organizations had large buildings of their own but the writers had to toe the government line.

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The Tamil Development and Research Council has awarded prizes to the authors of Tamil books published between 1958 and 1962. The grouping of subjects needs periodical revision. Timely announcement will encourage the writing of books on the subjects desired.

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Kuala Lumpur, the venue of the International Conference-Seminar on Tamil Studies, has been much in the news.

The Conference opened on April 16th and Prime Minister Tungu of Malaysia assured Tamil its due place in Malaysia. The Chief Minister of Madras Shri Bhaktavatsalam stated that a Department of South-east Asian studies will be opened in the Madurai University. Delegates from the U.S.S.R., the U.S.A., the U.K., Japan and Czechoslovakia attended the Conference. Delegates from India included representatives of Universities and Government Departments. P.E.N. Member Shrimati Prema Nandakumar was one of the Indian delegates.

"SOMALAY"

TELUGU

The cash prize of Rs. 2,000 announced by the Andhra Pradesh

Sahitya Akademi for the best entry in Telugu on "Critical Appreciation of Shakespearean Literature" has been awarded to Shri S. V. Subbarao "Butchi Babu." Shri Subbarao holds a Master's Degree in English Literature and works for the All India Radio, Hyderabad. He is a well-known novelist in Telugu and also a fine short-story writer. His novel *Chivaraku Migiledi* (What Ultimately Remains) is one of the best novels published in Telugu. Original, both in his conception and execution, Butchi Babu's main concern is characterization and the thought-provoking analysis of human situations and their impact on character. He succeeds well in his attempt and hence the signal popularity of his novel. It is interesting to note that Shri Butchi Babu wrote this book some twenty-five years ago when he was in his twenties and that it is his only novel. He has made a thorough study of Somerset Maugham's works and is much influenced by him. He is also fond of music and painting.

* * * * *

The first Women Writers' Meet under the auspices of the Andhra Pradesh Sahitya Akademi took place on April 30th and May 1st at Guntur. Smt. Bhanumati Ramakrishna, the well-known film actress and writer, inaugurating the proceedings, stated that there could be no difference of sex in so far as writing was concerned. Smt. Konda Parvati Devi, Chairman of the reception committee, welcomed the gathering.

Smt. D. Lakshmibayamma, M.L.C., exhorted women writers to produce writings conducive to the welfare and progress of the country. Smt. Sadhu Janabai and Smt. Yasoda Reddi spoke on "Women in the Upanishadic Lore" and "Ancient Women Writers" respectively. Smt. Nayani Krishna Kumari read a paper on "The Contribution of Women to Sanskrit Literature." Smt. Lakshmi Raghuram, who presided over the first day's meeting, stated that a proper recognition of talent in women writers was more important than encouragement given on the basis of their sex.

Smt. K. Varalakshmamma, opening the second day's proceedings, stated that women writers portrayed characters according to their own individual tastes and temperaments. Smt. I. Saraswati Devi, who presided, said that literature was a mirror to life and reminded women writers of their responsibilities to literature and society. Smt. G. Pullamamba also spoke on "Women and Literature." Smt. A. Vivekanandadevi traced the influence of Western literature on Telugu novels. Smt. Lata remarked that this was an age of novels and mentioned a few outstanding novels. Smt. T. Janakirani spoke on the short story as a form of literary art. Smt. Ramalakshmi and Smt. Lata Arudra were honoured at the conference.

A "Kavayitri Sammelanam" (gathering of women poets) was held on the evening of May 1st, at which Smt. M. S. Kamala, Secretary of the Tamilnad Writers' Conference, presided. She dealt with the writings of famous women writers in Tamil. Smts. Burra Kamaladevi, D. Lakshmibayamma, D. Bhaskaramma, P. Vasanthakumari, N. Krishnakumari, M. Vedavalli Tayaramma, K. Varalakshmamma, Chandramati, V. Lakshmikantamma, M. Sitamma and K. Parvati Devi participated and recited their compositions.

It was decided to hold the next conference in New Delhi some time during the coming year.

POTHUKUCHI SURYANARAYANA MURTY

URDU

About 50 poets and novelists from various parts of the country met in New Delhi on Sunday, April 24th, to celebrate the 30th anniversary of the Indian Progressive Writers' Association.

The meeting was addressed by Professor Hiren Mukherjee, M.P., poet Sumitranandan Pant, and writers Shri K. A. Abbas and Shri Yashpal.

The President, the Vice-President and the Prime Minister of India sent messages on the occasion. Dr. S. Radhakrishnan said that the assembled writers could help mould the thinking of the people along patriotic and secular lines to enable them to face the future with still greater courage and confidence.

Dr. Zakir Husain expressed the hope that writers would strive to strengthen the national unity.

Smt. Indira Gandhi said the organization had served our culture by insisting that literature should be fully conscious of the economic and social context. Even more important than the creed of the movement was the creative work of so many of its members who had achieved wide recognition, she added.

Delivering the presidential address, Shri Sajjad Zaheer said that what the writer needed today was the supreme capacity to change and transform his own discernment of the objective reality into something higher, into an object of illumination and beauty.

Recalling the first thirty years of the Progressive Writers' movement, Shri Zaheer said that in spite of many handicaps the movement had never really broken down. Progressive writers had often made significant contributions to our literature. He referred to the goal set for the progressive writers by the late Munshi Prem Chand, who in his presidential address to the first session had said that literature which did not awaken in one the desire to seek truth, which did not give mental and spiritual satisfaction and which did not generate inner strength was currently useless. This, Shri Zaheer said, was as much true today as it was thirty years ago.

Shri Hasan Shaheer in his paper, "Eighteen Years of Progressive Writers' Movement," dwelt on the role of progressive writers and said that the efforts of senior writers were disappointing.

Dilating on the subject, he said that there was a time when they were ceaselessly writing against the injustices and exploitations in our society but very shortly after the attainment of freedom these same writers became enamoured of wealth.

He said further that some writers who had influence among writers of socialist countries through the association had published books in those countries and had long since ceased to contribute to such literature here.

Mr. Nabij Mohammadov, the Russian Urdu scholar, Shri Yashpal, Shri Hiren Mukherjee, M.P., Shri Ram Lall, Dr. Clovis Maksoud, Khwaja Ahmad Abbas and Ghulam Rabbani Taban were among others who actively participated in the celebrations.

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Discussing the training facilities available in the country for the staff of small newspapers and periodicals, the Report of the Enquiry Committee on Small Newspapers says *inter alia* that the art of Urdu printing has deteriorated a great deal since it has come to be practised by persons who have no scientific training and who still use old chemicals in a crude way.

According to the Report those trained in the art of lithography have not proved competent in printing Urdu newspapers and books. The Report recommends that a training school for *katibs* should be set up at a suitable centre under the auspices of the Government of India to which qualified students from all states may be admitted. An alternative would be to introduce calligraphy as a subject in polytechnic institutes. The course may be of four to six months' duration. The minimum academic qualification for a candidate should be the Matriculation Examination. In view of the fact that the chances of advancement are limited, the *katibs* should be given a reasonable start. The Report recommends a minimum of Rs. 150 per month.

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The demand that Urdu be declared the regional language of Delhi was strongly put across at the annual session of the Anjuman-i-Taraqqi-i-Urdu, Delhi, on April 25th.

Speakers, including Shri Hridaya Nath Kunzru, who presided, deprecated the "discriminatory manner" in which attempts were being made to deprive Urdu of its legitimate status in the capital.

A resolution stated that the constitutional guarantee for the free growth of the various languages were being whittled down in the case of Urdu.

The session reiterated that the former Delhi Assembly resolution demanding that Urdu be declared the regional and official language of Delhi be honoured. It also urged that facilities in schools for the teaching of Urdu be augmented and that students be given the choice to opt for Urdu as the medium of instruction up to the higher secondary level.

A CORRESPONDENT

A CORRECTION

Our May issue carried a Gujarati note by Shri Girijashankar K. Vyas, estimating the annual edition of the journal *Jankalyan* at 653,000 copies. This was a misprint. The number should have been 65,300. We regret the error.

BOOK REVIEWS

Fly and the Fly-Bottle: Encounters with British Intellectuals. By VED MEHTA. (A Pelican Book. Penguin Books. 223 pp. 1965. 5s.) There is an exciting quality about British intellectuals; their passion for controversy, for devoted altercation. Bertrand Rusell once said in a private conversation that his mind had always fed on controversy. The British scholars, whether they are philosophers or historians, are so committed to their particular opinions and espouse them with such a sense of personal stake that when assaulted they can fight with the zeal of warring protagonists. Considerations of politeness hardly ever restrain them from plunging into a broil. There is a constant rattling of sabres, which is egged on by the British Press, ever favourable to the spirit of controversy. Philosophical disputations are a "battle against the bewitchment of our intelligence," and the British intellectuals fight it out to the last ditch.

One such battle was fought seven years ago in the columns of the London *Times* over Ernest Gellner's book *Words and Things,* which was an assault on the Linguistic Philosophy of Wittgenstein, Austin, and others. The book descended on the official establishment at Oxford like a blast. Professor Ryle, the standard-bearer of this camp, refused to have it reviewed in his influential magazine *Mind* and this set off the spark. Most prominent citizens of the Kingdom, both academics and non-academics, jumped into the fray. Bertrand Russell, who had written a foreword to the book, supported Gellner fully. It was an exciting moment for anyone, and it was particularly so for a young Indian ex-graduate of Oxford, Ved Mehta, who felt himself too deeply drawn into the thick of the polemic to remain merely an interested spectator. He started a series of informal interviews with the leading British philosophers in a bid to get at Oxford. There was yet another battle raging on the historical included such formidable characters as Earl Russell, Gellner, A. J. Ayer, and many other influential teachers of philosophy at Oxford. There was yet another battle raging on the historical front. The study of History in Great Britain was the scene of unending argument between sharply opposed schools of opinion — the "How" historians and the "Why" historians, the "technical" men and "God's" men, the metaphysically inclined "plumcakes" like Toynbee and the odd assortment of "dry-biscuits" that included the professional academics, the relativists, the analytical ones, the narrative ones: Namier, Tawney, Taylor, and others. It was equally exciting to get behind the scenes and watch these men carping, biting, gesticulating at each other like the characters of some intense intellectual drama. Ved Mehta gives us a vivid, first-hand account of these keen intellectual battles.

On the whole, what we get here is a brilliant, yet intimate picture of the ever-resilient, energetic, belligerent, and highly individual spirit of the British intellectuals, their duels and sabre-thrusts, their escapades and passionate sallies. There is drama in the report that Ved Mehta gives us, and there is the intensity of a personal involvement. Evidently, Ved Mehta understands both philosophy and history, though he does not attempt to offer his own solutions or syntheses to some of the most teasing problems that he encounters in the course of his researches. (Perhaps no such syntheses are easily available — the ocean of controversy must roll on endlessly and there will never be anyone to tell us once and for all, "The game is done! I've won!") But he succeeds in presenting the problems themselves with lucidity and liveliness of account. His manner has all the charm of a literary *causerie*. *Fly and the Fly-Bottle* has been through two successive printings already since its original publication in 1961, and it has now been made available as a Pelican paperback. To quote the *Times Literary Supplement*, which reviewed Ved Mehta's book, "If *Fly and the Fly-Bottle* is a best-seller, it is amply deserved."

V. K. CHARI

Democracy and Society. By A. R. WADIA. (Lalvani Publishing House, Bombay. 129 pp. 1966. Rs. 13.50). It is not easy to summarize in a review these stimulating lectures on "Democracy and Society" delivered before the Annamalai and Vishva-Bharati Universities by Professor A. R. Wadia. Professor Wadia writes and speaks with the learning of a professor, with the experience of a parliamentarian, and as a restrained critic of the public life of the nation. These lectures cover vast stretches in the history of the social thought of the East and the West, in their historical perspective as well as in their contemporary impact, and the flowing style, which makes the book such fascinating reading that you cannot put it down once you take it up to read, conceals the labour of organized thinking that has gone into it. Although all the eight chapters have equal merit, I found the one on "Democracy in Practice" most illuminating, and Professor Wadia's judgments on public affairs show the critical realism of a penetrating wisdom. Says Professor Wadia:

> It is a paradox of life in India to-day that while our Constitution aims at secularism, anti-untouchability, social equality, the democratic method of voting has given a new lease of life to castes, for our democracy is still immature, political parties have yet to take root and so the masses of our illiterate voters find a safe guide in voting on the basis of caste and religion and community (p. 84).

N. A. NIKAM

Kavi-Kaumudi of KALYA LAKSHMINRISIMHA. Edited by K. KRISHNAMOORTHY. (Karnatak University, Dharwar. 64 pp. 1965 Re. 1.50) Dr. K. Krishnamoorthy has done well in editing and translating this little-known Sanskrit work of a comparatively late date, the eighteenth century. It is in consonance with the policy of revitalizing and popularizing the study of Sanskrit that we encourage modern Sanskrit writers as well as publish compositions of those of the last century or two. It is an irony of fate that we know so little of contemporary or near contemporary authors like the present Kalya Lakshminrisimha. Thanks to the efforts of the late Professor H. L. Hariyappa of Mysore we now know at least that the present author had two more Sanskrit works to his credit, namely, a drama called *Janakajananda* and a poem entitled *Visvadesikavijaya*. It is also inferred that his father was known as Ahobala-sudhi and that he was a Smarta Brahmana of Andhra.

It is, however, his composition, the present collection of his random quatrains, numbering 146, titled *Kavi-Kaumudi* (Poet's Moonlight), that speaks more of his personality and proficiency as a poet. He evinces a mastery of language, command over prosody and vibrant style coupled with humour. Through the medium of animals and birds, flowers and stones, clouds and luminaries, he depicts good and bad qualities of humans to the delight of his reader. This mode of oblique or indirect address, known in Sanskrit as *anyokti,* is a recognized mode in Sanskrit poetics from very early times. The free rendering of every stanza by the editor in blank English verse not only elucidates the hidden meaning of the original, but also lends a charm of its own. There is, however, an interdependence in some. The English of Verse 89, for instance, is unintelligible unless you read and understand the original Sanskrit: it is addressed to the wind.

Here and there one finds minor errors, misprints or mistakes, which, it is hoped, will be rectified in due course. In Verses 45, 46, 47 of Canto I, the following may be pointed out respectively: *kamchid* for *kashchid, dishan* for *dishat,* and *vardhase* for *vartase.* Verse 19 of Canto II possibly contains an appeal to the archaeologist to restore the broken statue, a bracket figure commonly met with in temples of South India, to its pristine glory. Our author must have seen a fallen one and been filled with pity at the sight! The English rendering does not seem to bring out the intended sense. The printing and get-up of this booklet are excellent.

B. Ch. Chhabra

Abhinava Ramayana (The New Ramayana). By Santbal. Hindi. (356 pp. 1965. Rs. 4.00); *Rama aur Krishna* (Rama and Krishna). By K. G. Mashruwala. Hindi. (132 pp. 1965. Rs. 2.00) (Both Navajivan Prakashan Mandir, Ahmedabad 14.) Both books are translations from their respective writers' originals in Gujarati. The eminent authors are known all over the country for their non-conformist approach to life and its many problems along the avenue of enlightened reason. Accordingly in the *Abhinava Ramayana* not only have the eternal verities, dwelt upon therein by Valmiki and Tulsidas, been preserved in all their purity, but they have also been interpreted and applied to solve not a few of the major questions, confronting the modern age. For example, the dialogue between Hanuman and Sugriva (pp. 143-149) on the right aims of a people's government, the high character of its administrators, the affectionate relationship between the ruler and the ruled, and the government's contact and co-operation with the other governments, etc., rings true and timely. In *Rama aur Krishna* these two high-water marks of human evolution, like their illustrious compeers Buddha and Mahavira (on whom too the writer has written in another book), are presented as if they were men such as us, with this vital difference only that they tapped all their inner spiritual resources and used them wisely to achieve noble ends. Hence it is that they continue till this day to inspire and energize humanity.

Both books would make ideal textbooks for our students in schools and colleges. The general public too could use them effectively to imbue themselves with right thought, right relationship, right aspiration and right action. The respective Hindi translators Someswar Purohit and Kashinath Trivedi have done a good job indeed.

G. M.

Karnatakee (The Karnatak Girl). By MADHAV SINGH "DEEPAK". (Rashtrabhasha Prachar Mandal, 1892 Chandni Chowk, Delhi. 112 pp. 1965. Rs. 2.75) In this novelette the author has attempted a happy union of the North and the South Indian cultures. The story begins in New Delhi where a boy of the North falls in love with a girl of Mysore. During the summer vacations the girl goes home and the boy promises to visit her beautiful land. His travel in the South is full of vivid descriptions which make pleasant reading. When the lovers meet again the girl breaks the sad news that she will have to go abroad with her father, who has accepted a diplomatic assignment, and there the story ends, having served its purpose. The printing is elegant and the author has an attractive style and manner.

PRABHJOT KAUR

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THE ORGAN OF THE P.E.N. ALL-INDIA CENTRE

VOL. XXXII JULY 1966 No. 7

ROMAIN ROLLAND CENTENARY

[H. E. Dr. P. V. Cherian, the Governor of Maharashtra, inaugurated the Romain Rolland Centenary Year Exhibition of Books and Photographs, organized by the Alliance Française de Bombay and the P.E.N. All-India Centre, on April 22nd. Shrimati Tara Cherian was the Chief Guest. The following are papers read by them on the occasion. The paper by Shri Chunilal Madia was read earlier at the symposium held on January 29th to mark Romain Rolland's hundredth birth-anniversary.—ED.]

I deem it a privilege to be asked to open this exhibition of books and photographs to mark the centenary of the birth of Romain Rolland. Many landmarks have disappeared in the hundred years since 1866 when Romain Rolland was born. The century preceding his birth had witnessed the steady growth of the idea of nationalism. The energies let loose by the French Revolution had slowly transformed the shape of Europe and given a great fillip to the advancement and extension of European power over many parts of the world. The French Revolution had no doubt started with the ideals of liberty, fraternity and equality, but very soon, these seminal ideas had undergone a transformation and come to serve as handmaids of militant nationalism. Liberty was conceived in terms of nationality and the idea of the oneness of humanity was pushed into the background. In these circumstances the idea of nationalism helped people in different areas to come together on the basis of their national and cultural identity. But very soon the clash of national interest and competition for overseas markets, set in motion by the industrial revolution, made it necessary for humanity to transcend the limitation of nationality and move towards the goal of one world. It was against this setting that Romain Rolland had to labour mightily round the turn of the century.

Rolland soon became aware of the tragic potentiality of unbridled nationalistic competition. He had started life as a student of art, literature and culture. Music, painting and the theatre had engaged his energy. Beethoven and Goethe were the giants whom he commemorated in his classic works. Those were days when faith in human progress was unlimited and Rolland believed, along with other great figures, that a long vista of advancement and happiness was opening before humanity. Very soon, he realized that the darker forces in human nature were threatening to engulf humanity and to block the avenues of progress. It was then that he began pleading for intellectuals in all countries to unite and save humanity from this downward course. He pleaded for a reconciliation between French, Belgian and German intellectuals to begin with, because he saw the maximum danger arising from the clash of national interests. All the thanks he received was the abuse that was heaped on his head. The European nations were in no mood to listen to this sage and they paid dearly when war broke out in 1914. He was dubbed a pacifist and the obloquy he suffered was unprecedented. But he would not desist from pointing out the follies of mankind. He would not participate in senseless slaughter. The only thing he could do without compromising his ideals was to engage in Red Cross work. The only silver lining in this murky atmosphere was the world's recognition of Rolland as a great writer and the award of the Nobel Prize for literature to him.

In the years after the war, Rolland extended his sympathies to India in her struggle for political emancipation. He was also greatly encouraged by the Russian revolution, which, he thought would put an end to autocracy. His great regard for the champions of the Indian renaissance is well-known. His affection for Tagore, Gandhi, Nehru and Bose and his admiration for Ramakrishna and Vivekananda during the inter-war years came to us in sharp contrast with the indifference, if not opposition, to Indian aspirations and achievements in that era. Humanity moved remorselessly to the second world war and would not heed Rolland and other kindred spirits. Rolland realized the danger that Fascism and Nazism posed to the world and came out in support of the second war. He died in 1944 before the war had ended.

I would not like to admit that Rolland died in despair. Prophets like him are not subject to the usual yardstick of success or failure which measures the careers of ordinary men. Prophets come into the world during times of crisis. They spend their lives trying to turn us away from self-destruction. They insist that we must not yield to despair. They symbolize the fact that the human spirit cannot be vanquished. As such, they know no defeat. Their role is to provide the rest of humanity with a shining light. By precept and example they seek to dispel the crowding darkness around us. It is for us to take courage from their example and to benefit by their work. Success or failure, therefore, attaches to us and not to the prophets. More often than not we persecute our prophets.

H. G. Wells said mankind was now at the end of its tether. We can no longer afford the luxury of ignoring the voice of mankind when it speaks through men of genius like Romain Rolland. I am happy that the centenary of this great friend of India and of humanity is being celebrated all over our country and we are thereby reminded of his great work. We cannot do better than profit by his teachings.

P. V. CHERIAN

I am grateful to Madame Sophia Wadia and the organizers of the Romain Rolland exhibition for asking me to be the chief guest on this occasion. In saluting the memory of Romain Rolland, we are honouring a great friend of India and a profound admirer of the Indian heritage. It is on this aspect of a rich and varied career that I would like to dwell today.

As you know, Rolland's earlier years coincided with the heyday of European imperialism and materialism and the unbounded faith of empire-builders and their people in material progress as the main key to human welfare. Rolland was a profound humanist who attached the greatest importance to spiritual and cultural values much more than to mere materialism. The East was then sunk in despair and the values it had learnt to cherish were no longer as popular as the forces which seem to have contributed to the advancement of the West. The peoples of the East had to be reminded again that the eternal values of life had not lost their significance and it was necessary to remind themselves of those ideals, particularly at a time when materialism seemed to be rampant. The world was then moving inexorably towards the tragic climax of the 1914-18 war. It was in that context that Rolland raised his powerful voice and tried to save humanity from that holocaust. It was to be of no avail and the people had to wade through the four-year blood bath.

We cannot be certain, but maybe this shattering experience made Rolland turn to the heritage of the East. It is a historical fact, however, that his imagination was stirred by the life and achievements of giants like Rabindranath Tagore and Mahatma Gandhi. He had the pleasure of meeting them, as also Pandit Nehru, and of learning at first hand the mainsprings of their thought and action. Rolland was able with this experience and his deep study of Eastern thought to speak to the conscience of Europe. This was a service as much to the West as to the East because in the realm of human thought and endeavour, there is neither East nor West. He had symbolized in himself the aspirations of mankind and gave expression to its hope and ideals. The East is indebted to him for reminding it of these values at a very critical time and restoring its faith in them.

At a later stage, Rolland was attracted to Sri Ramakrishna and Swami Vivekananda. These were figures who played an important role in the renaissance of Indian culture. His studies of Sri Ramakrishna, of Swami Vivekananda, and of Gandhiji, came as an eye-opener to thousands of intellectuals in Europe and underlined what India could offer to the advancement of the human spirit.

We are again face to face with another crisis in human affairs. It seems to be our lot to live from crisis to crisis. Some Satanic element seems to lead us away from the teachings of the apostles of peace and humanity. We can at least be thankful that we have such sentinels of mankind who, for their part, keep reminding us of what we are capable of achieving if only we can turn away from the path of strife and hatred. We salute today the memory of one such great figure and what he did for the world in general and for us Indians in particular. We can only strive. Let us prove worthy of such men as Romain Rolland.

TARA CHERIAN

ROLLAND AND TAGORE

The association between Romain Rolland and Rabindranath Tagore, extending over two decades, was a meeting of two great minds of the modern age. It was inspired by an inner urge in both creative artists. They had many things in common. Their universe was not circumscribed by any narrow geographical boundary. They were concerned with humanity entire. Both were disillusioned and distressed in the war-torn twenties—Romain Rolland being involved in the war more than Tagore. The master minds of Europe were looking towards Asia for moorings. No wonder that Rolland wrote to Tagore as early as 1923:

> It may gratify you to know that your thought is the nearest to mine that I actually feel in the world, and that the soul of India, expressed by your luminous spirit and the ardent heart is for me a larger native land in which my limbs stretch themselves free from the bonds of fanatical Europe which has bruised them.

And again no wonder that soon the great Frenchman expresses his craving for a *darshan* of India:

> Dear Friend, how much I would like to come and see you in India! All the movements of my mind tend towards that direction. . . . I hope for a voyage to Asia and a stay at Santiniketan. I have so much to learn from you! And I believe that I shall have there a mission to fulfil — a predetermined duty till the end of my life. The union of Europe and Asia must be, in the centuries to come, the most noble task of mankind. As for myself, India from now on is not a foreign land, she is the greatest of all countries, the ancient country from which once I came. I find her again deep inside me.

Rolland was able to achieve an inner discovery of India, without ever setting foot on Indian soil. He was able to perform this miracle through the literature, thought and wisdom of India. Tagore, like Gandhiji, Ramakrishna and Vivekananda, proved a bridge. Of all these luminaries, Tagore seems to have provided a direct link between Europe and Asia. Creative artists achieve a quicker communion of minds and a unison of their inner worlds.

To Rolland, Tagore projected the most representative image of India, old as well as new, typically Indian and yet universal. Let me emphasize again that the invisible dialogue between the two artists, the one born in Burgundy and the other in Bengal, was achieved through creative literature. Rolland is enchanted by Tagore's stories "Broken Ties" and "The Friends." He compliments the author:

> Your little Damini is a lovely sister of many of our young women in the West; and you do know how to read these feminine minds! Satish's uncle is a figure of unforgettable character; and he too will find in France some fellow-men of the same spiritual race, atheist-saints for whom even nothingness is a principle of joy and goodness. . . .

Rolland and Tagore belonged to the same spiritual race. The common features in their makeup are too obvious and known to be stressed. One may be tempted to trace a similarity in their lonely childhoods, their sufferings at the hands of domestic servants, etc., or, to compare their emotional sensibilities by juxtaposing their immortal characters, perhaps Jean-Christophe with Gora, and Antoinette with Kumudini. But such comparisons may sound, if not too far-fetched, rather heavy-handed. To my mind the most striking and vital similarity between the two titans seems to be in their "outsiderness." "Outsider," not as Camus means it nor in Colin Wilson's context, but in its usual sense of feeling exiled from one's own homeland. Rolland, brought up in the centuries-old cultural traditions of France, was an ardent lover of German culture as well. Goethe was his idol. And so were the great German musicians. No wonder that Rolland's hero Jean-Christophe is assigned not French but German nationality. He is Beethoven, Mozart and Schubert, all in one. Throughout his life, Rolland stood for peaceful co-existence between France and Germany. But he was fated to witness two ghastly wars in one lifetime. The fanatic nationalism of his native land — and for that matter of any European land — was not to Rolland's taste or liking. His terrible and painful dilemma in the moral issue of the Dreyfus affair forced him to write the play *Wolves*.

Tagore faced more or less the same dilemma at the height of the Swadeshi movement, marked with boycotts and bonfires of non-Indian goods. The poet's total dedication to Truth could not be reconciled to this violent aspect of nationalism. He was honest enough to condemn it and bold enough to expose its uglier facets in the famous novel *Ghari-Bahiri* (The Home and the World). It was the courageous performance of a creative and conscientious artist. Critics — especially the pseudo-critics with non-literary motives — attacked the author of *Ghari-Bahiri* by labelling him "anti-nationalist" and "British agent." They attributed to him motives which verged almost on defamation. But the poet remained undaunted. His famous words still echo in our ears: "I shall love my motherland; but will worship only Truth." This bold, sincere statement can well fit in Rolland's declaration of Faith.

What was this faith that sustained Rolland through the long trials and tribulations of his life? As early as 1928, in a letter to Dilip Kumar Roy, he quotes the dying words of Christ on the cross, "*Eli, Eli, lama sabachthani*?" (My Father, my Father, Why hast thou forsaken me?), and asserts, "this tragic cry moves me to my depths even now every time I hark back to it." Rolland interprets these famous last words not as a cry of scepticism but a deep-rooted faith in his mission, thus:

> I could never give up the fight. On the contrary all my favourite heroes in my *Tragedies of Faith* and *Lives Heroic* have been, from the point of view of the worldly-wise, the vanquished; but the vanquished who yet claim: Victory shall come after my death; it skills not when it comes, for I know that my Faith is true.

In this sense, Rolland was "outside" his age, and yet in it. Though he finds himself rather isolated in his own land he reconciles himself to it with ardent faith in his artistic pursuits. Again he addresses to Dilip Kumar Roy these assertive statements on art and life:

> Never have I been able to regard the life of a *real* artist as that of a careerist or a mere egotistic pleasure-seeker. I know too well that in Europe all the greatest artists — like Michelangelo, Rembrandt, Beethoven etc. — had to be like Christ himself, "*Hommes de Douleur*" (Men of Sorrows). It is almost a prerequisite of real genius. Genius must first pass the test of misery, solitude, doubt and general miscomprehension. Tolstoy in his letter to me goes so far as to assert that it is the test which distinguishes the real artist from the mountebank, "That they sacrifice their worldly happiness to their faith and art." The life of a real artist, being made up of

renunciation, could be little short of intolerable for the commonalty. If the artist missed his inner joy and faith in his creative genius, he would not be able to breathe; he would succumb — asphyxiated. He must, somehow, create for himself the air necessary for respiration. There again is the call to heroism — the heart of a lion.

Looking in retrospect at the lives of these two towering men of letters, one can surely infer that both acquitted themselves very creditably in responding to this call for heroism, with their courage of conviction. Tagore's renunciation of his knighthood after the Jallianwala massacre was his little act of heroism. In the same way, his rejoinder to the slanderous statements of Miss Rathbone was the heroic voice of a conscientious artist.

Neither Rolland nor Tagore was an escapist. Their deep concern for humanity simply would not permit them an ivory tower. On the contrary they were much in this world and of it. All throughout the First World War, Rolland worked for the prisoners of war at Geneva. Few foreigners will believe that Tagore had to give fund-raising performances of his plays to balance the budget at Shantiniketan. I think both of them had a deep religious instinct at the root of such a missionary zeal. Not the religion of any sect or creed, but, to quote a title of the Tagore lectures, the Religion of Man. That is why their words sound so universal today, transcending the barriers of time and place. Their goal was universal man. Both of them symbolized Vishwa-Bharati in action. Rolland had selected a saying of Schiller as his motto in *Les Precurseurs* which reads: "I am a fellow-citizen of those who will come later." That is why, on this birth centenary of the great French seer, we feel a sense of fellow citizenship and a kinship with him. Rather, we feel *Civis totius orbis* which is synonymous with *Vasudhaiva Kutumbakam* (the entire world as one's family).

CHUNILAL MADIA

Him who destroys one human life, the Scripture regards as if he had destroyed the whole world.

—The Talmud

INTERNATIONAL CONFERENCE-SEMINAR OF TAMIL STUDIES

(April 12th-23rd 1966, Kuala Lumpur, Malaysia)

[Shrimati Prema Nandakumar attended the International Conference Seminar of Tamil Studies at Kuala Lumpur and in this report comments on it.—Ed.]

None like Kamban, Ilango, Valluvar
    among the poets we know;
no self-praise this, but truth:
    and still we live
    as the dumb, deaf and blind!

Yet hear me say this:
    should you prosper indeed,
let Tamil speech
    resound in every street
    of the world!

Subramania Bharati's dream came true when the first International Conference-Seminar of Tamil Studies opened at the Dewan Tunku Abdul Rahman in Kuala Lumpur on April 16th, 1966. More than two years earlier, the International Association of Tamil Research (IATR) had been formed at a meeting of scholars in New Delhi, and Jean Filliozat elected its first President. Presently branches of the IATR were formed in India, Malaysia and Ceylon, the local Presidents being M. Varadarajan, V. Manickavasagam and H. W. Tambiah respectively. The Malaysian branch having generously offered to play host to the first International Conference-Seminar of Tamil Studies, nearly two hundred delegates besides several observers gathered at Kuala Lumpur. The purpose of the Conference-Seminar was "to further research and allied teaching in the study of Tamil literature, social history and literary criticism, and to examine the common cultural contacts and mutual influences between South and South-east Asia." If the scope of the Conference-Seminar was almost encyclopaedic, comprising archaeology, history, geography, linguistics, literary and art criticism and other collateral branches of knowledge, the delegates who represented about twenty-five countries gave it a sense of global participation. Appropriately enough, the motto of the Conference-Seminar was this verse from the *Puranaanooru,* a classic of the Sangam Age: *yaadhum oore, yaavarum keleer* (all the world is my homestead, and all humanity my friends); and the verse was blazoned on the badges worn by all the delegates and observers.

On the 16th morning Professor R. L. Huang, Vice-Chancellor of the University of Malaya, stressed the need for such international research forums to foster understanding between the peoples of the world. Professor Filliozat, speaking next, urged that such a Forum should stimulate scholars to advance research in Tamil language and literature. Tunku Abdul Rahman Putra Al-haj, Prime Minister of Malaysia and also Chancellor of the University, opened the Conference-Seminar with a brief speech. Speaking on behalf of the participants, Shri M. Bhaktavatsalam, Chief Minister of Madras and leader of the Indian delegation, referred to the strong historic links between South and South-east Asia. Even in the Sangam classic, *Pattinappalai,* there are references to trade between India and South-east Asia. Religion too had brought the regions together. Today both India and Malaysia are multi-religious as well as multilingual, yet there was a feeling of unity that bound the peoples together. He hoped that a Department of Malay Studies would be opened in the Madras State, and invited the next International Conference-Seminar to Madras in 1968. Shri Bhaktavatsalam's speech promptly led to the offer of a handsome donation by Malaysia's Prime Minister for the setting up of the proposed Department of Malay Studies.

As indicated by the hyphenated name "Conference-Seminar," there were both plenary sessions and smaller group-meetings, and the total impression was one of purposive variety and wide comprehension. On the 16th afternoon, the IATR Exhibition was opened by Enche Mohamed Khir Johari, Minister for Education, at the Muzium Negara.

While the proceedings of the Conference-Seminar were generally in English, during the later sessions delegates spoke in Tamil or English as they preferred, and one plenary session was wholly in Tamil. This was of course an uneasy compromise, but by this means Tamil both acquired an international status and practised co-existence with English. Numerous were the papers submitted to the Conference, and most of them were made available to the delegates in a printed or a mimeographed form. There were usually three sessions daily, and this meant a tight schedule for the delegates.

The first plenary session on the 18th was on "History and Culture in South-east Asia." In his presidential address on "Research in South-east Asia," M. Filliozat traced the strong links between Sanskrit and Tamil to the end of the 4th century B.C., and briefly surveyed Tamil influence in Cambodia, Thailand and China in ancient times. Professor T. P. Meenakshisundaran's paper concentrated on one aspect of this interrelationship, namely Tamil influence on the Coronation Ceremony and the National Swing Festival of Thailand:

> It may also be noticed that in the Siva temple at Bangkok there is not only the image of Siva, Nataraja and Parvati, but also of Manikkavachakar, the author of *Tiruvembavai,* and also what I suspect is the image of Andal, though the priests for no satisfactory reason call it Bhadrakali. The people of all castes and creeds visited this temple, and the King sent his presents to the temple. These priests singing *Tiruppavai* and *Tiruvembavai,* during the festival, were honoured as Rajagurus. They still bear these titles. The beginning two verses from *Tiruvembavai* were sung, though once upon a time all the songs of that hymn might have been sung.

Harry M. Buck, in whom I found an enthusiastic student of our great national epic, gave in the paper submitted to the Conference an account of some of the *Ramayana* versions in South-east Asia. In Java, Yogisvara adapted the *Ramayana* in old Javanese nearly a thousand years ago. In the modern age, however, the Rama story often appears in the theatre or as shadow plays. In a version like the popular *Serat Kanda,* "Muslim legends are combined with Indian themes. Adam, Noah and even Satan appear, but Muslim figures disappear after the story of Vishnu's birth." In the Malayan version of the epic, there is an even increased Muslim element. In Thailand, Hanuman becomes the hero of the epic through his countless exploits. And Angkor Vat is visible proof of the great influence of the epic in Cambodia. Of equal interest was S. Singaravelu's illuminating comparative study of the *Ramayana* of Valmiki and Kamban on the one hand, and the Thai *Ramakian* and the Malay *Hikayat Seri Rama.*

The session on "Literary Criticism" was led by T. P. Meenakshisundaran, who spoke on the literary theory behind *Tolkappiyam* and emphasized the *aham* and *puram* aspects of poetic judgment. Professor M. Varadarajan discussed learnedly the Sangam anthology known as *Ettutohai*, a collection of love poems, Nature poems, war poems, and religious and elegiac poems written in a variety of metres.

"The Use of Literary Conventions in Tamil Classical Poetry" by M. Manuel and "Apperception in Tamil Literary Studies" by Xavier S. Thani Nayakam were among the other thoughtful papers presented at the session.

At the third session on the 18th, Professor L. P. K. Ramanathan Chettiar led the discussion with a paper in Tamil on "Pattupattil Atruppadai" and was followed by Durai Arangaswamy who spoke on Perunchottu Puthiyan Cheralathan. Shri T. K. Shanmukham's speech on Tamil drama made an immediate impact on the audience. Dwelling on the label *muthamizh*, he pointed out that there were not many books on Tamil dramaturgy — P. Sundaram Pillai's *Nadaka-Thamizh* being the only outstanding contribution. But from internal evidence it was fairly clear that Valluvar and Manikkavachakar must have seen plays in their time, and these must have been of great excellence. Certainly Tamil drama, so rich in memory and current achievement, deserved careful critical study.

"Society in the Sangam Period" was the broad theme of the plenary session on the 19th forenoon. Professor K. K. Pillai led with a speech on Aryan influence in the Tamil country in the Sangam period.

There were quite a few interesting papers on particular aspects or segments of Sangam literature, as for example Jeya Arunachalam's on the women poets, G. Venkatachalam's on the moral philosophy of Valluvar and D. Nadaraja's on "Mullai and Tulsi as Symbols of Chastity." The afternoon session on "Westerners and Tamil Studies" was truly an eye-opener to many of the delegates. Albert Wezler (Germany), Jean Filliozat (France), F. B. J. Kuiper (Holland), and R. E. Asher (Britain) read papers covering the work of their respective countries in the field of Tamil studies, while Albertine Gaur of the British Museum spoke on "European Missionaries and the Study of Dravidian Languages." Acknowledging the pioneering work of Beschi and Ziegenbalg, Mrs. Gaur also gave a brief account of the history of Tamil printing. This particular session and the presence of about twenty-five Westerners who could converse fluently in Tamil (and quote profusely from the classics) clearly showed how Tamil had already acquired an international status.

There were no less than four plenary sessions on the 20th. Karl A. Keller of Lausanne led the first, and spoke feelingly on *Tirumurukatrupadai,* confining himself to four important points. In a passage remarkable as much for its eloquence as for its insight, Keller almost equated the *bhakti* state with the music and dance resulting from divine participation in human love.

> There is indeed all through the poem one perpetual movement. It is the movement of dance, of singing, of whirling around, of *adal.* All the developed pictures we come across are moving pictures. . . . The style of the poem — generally rather short phrases — which exploits all the possibilities of Tamil grammar (and also the metre, the rhythm), enhances the impression of constant movement.

What we get in the *Tirumurukatrupadai* is nothing less than the poet's "total world-view, and he forgets nothing." T. P. Meenakshisundaran, speaking extempore, pointed out that Nature was a kind of background in the Sangam age, but in the Bhakti period Nature came to symbolize God in beneficent relation to man. Developing the theme of "Mystical Symbolism in the Work of the Alvars," Professor A. Srinivasa Raghavan said that "the symbols that the Alvars use from out of the earth are the earth-relationships that God as *avatara* actually lived here; and so in their work, the symbol and the thing symbolized became fused into one."

The second plenary session on the 20th was devoted to modern literature in Tamil, with Dr. John Marr in the chair. As discussion leader, I presented a paper on the emotive aspects of Subramania Bharati's poetry. Mary Masillamoney spoke on Krishna Pillai's contribution to Tamil literature as translator of Bunyan. Vijaya Bharati, Annapooranie Chandrasekharan and Loganayaki Nannithamby spoke on Bharati, Akilan and Bharati Dasan respectively. Murugu Subramaniam introduced us to significant Tamil writing in Malaysia.

The next session was devoted to a discussion on "South-east Asia after 1950." The papers had a socio-economic or socio-political slant, and two of special interest were "Tamil Interest in Thailand" by J. J. Boeles (Bangkok) and Dr. Minnathur's "Dravidian Elements in Malay Culture." The last session on the 20th was on "Music and Dance." Reading his paper on "Ancient Musical Modes in *Silappadhikaram*," S. Ramanathan demonstrated on the *veena* some of the ancient musical modes and linked them with their modern analogues. Nirmala Ramachandran stressed in her paper the twin elements in ancient Tamil dance: the *ahakkoothu* and the *purakkoothu*; and she also gave a demonstration of an *alarippu* and *jathiswaram*, and brought out the different shades of *bhava* in Gopalakrishna Bharati's song, "May I come to Thy Abode to praise, sing and dance?"

On the 21st forenoon, the session on "Art and Antiquity" comprised three illustrated lectures, besides a learned paper on "Music in Ancient Tamil Nad" by V. P. Raman. There were three sessions on "Dravidian Comparative Linguistics," "Diachronic Tamil Linguistics" and "Synchronic Tamil Linguistics" respectively on the 21st and 22nd. A group of brilliant Dravidologists like M. B. Emeneau, Karl Mengés, E. C. Knowlton, R. E. Asher, D. H. Killingley, Rama Subbiah, A. Subbiah, R. Radhakrishnan, and others presented research papers (about 30 in all) at these sessions.

There were sessions also on "Society of the Period of the Three Empires," "Society in the Modern Period," "Trade and External Relations," "Teaching of Tamil" and "Translation." In the last of these, Shri A. Maharajan, himself the translator of *Hamlet* for the Sahitya Akademi, led the discussion by stating the problems encountered in the attempt to put Shakespeare into Tamil. He pleaded for a free translation, gave examples from his own renderings of *King Lear* and *Macbeth*, and concluded that

> Shakespeare forces the Tamil language to speak in new accents, and adds to Tamil a new dimension of expression. The afflatus of Shakespeare, the creative breath of his inspiration is bound to quicken and energize the Tamil language.

Participants during the session included John Marr, Fr.

Gnanaprakasam, R. E. Asher, V. R. Nedunchezhian and A. Srinivasa Raghavan. They condemned absurd literal translations — *e.g.*, "trunk call" being translated as *"munda-k-kooval"* — and called for co-ordinated translation projects to ensure reasonable uniformity in Tamil usage in India, Malaysia and Ceylon.

At the concluding session on the 24th, some of the senior delegates reviewed the work of the Conference-Seminar, and pronounced it an astonishing success. Dr. Xavier S. Thani Nayakam, the organizing genius behind the Conference, announced the compilation of an exhaustive bibliography of Tamil research in progress, which would be published by the University of Malaya.

Apart from the regular sessions, there were also public lectures at different places, arranged under the auspices of the IATR. Eminent scholars and speakers like Sa Ganesan, K. V. Jagannathan, V. R. Nedunchezhian and T. P. Meenakshisundaran spoke.

The organizers of the Conference-Seminar had made all possible arrangements and the delegates and observers had an exciting and profitable time. Tamil was definitively put on the world map, and it was clear that the future of Tamil studies was immeasurable. Perhaps the Conference-Seminar's greatest gift to the delegates was the opportunity it offered through its many social functions for informal discussions. There were endless lunches, dinners, and "at-homes" and an air of happy informality prevailed, and enabled the younger delegates to meet personalities like Shri P. T. Rajan, Shri Bhaktavatsalam, Shri M. P. Sivagnana Gramani, Shri K. V. Jagannathan, Klaus L. Janert, Dr. John Marr, Karl A. Keller and many others, and freely exchange ideas and impressions with them. In the fellowship of consecration to Tamil studies we had all come together, and it was a singularly rewarding experience to us all.

PREMA NANDAKUMAR

P.E.N. INTERNATIONAL

The Thirty-fourth International P.E.N. Congress was held last month from June 12th to 18th at New York.

Madame Sophia Wadia attended as leader of the Indian delegation and Guest of Honour of the American P.E.N. Professor M. M. Jhaveri and Shrimati Leela Row Dayal were official delegates. Shrimati Zeenuth Futehally, Shri K. Bhaskara Rao and Kumari Soma Vira were other P.E.N. Members from India who attended.

We hope to give a comprehensive report of the Congress in our next issue.

P.E.N. MEETINGS

DELHI

A STUDY OF DANDI THE SANSKRIT POET

A meeting was held under the auspices of the P.E.N. Delhi Group on May 12th, at Sapru House, New Delhi, where Dr. Dharmendra Kumar Gupta, a Sanskrit scholar, read a paper on "A Study of Dandi, the Sanskrit Poet."

Dandi belonged to a Gujarati family which migrated to Kanjivaram near Madras to seek the patronage of the Pallava kings. Though his dates are disputed, he is believed to have lived from 670 to 712 A.D. As he was born after the death of several children, his father named him *Dandin,* meaning the only prop of his family. Three of his works are available — *Kavyadarsha, Dashakumaracharita* and *Avantisundari.* The first is regarded as an authoritative work on rhetoric, while the other two are prose fiction. His prose is very poetic and of a very high literary quality. He is regarded as a great poet like his predecessor in prose fiction, Bana Bhatta, the famed author of *Kadambari.*

Dandi ranks with the best poets of Sanskrit such as Kalidasa, Bharavi, Magha, etc. In fact, there is a mythical story that all Sanskrit poets once went to Saraswati, the goddess of learning, and asked her which of them was the best poet. The goddess repeated thrice that Dandi was that poet. This angered Kalidasa, who asked "What am I then?" "You are I, myself" replied the Muse.

Dandi's most popular work is *Dashakumaracharita,* a story of ten princes who go out in search of romance and adventure like Byron's Don Juan. They reach the heart of the Vindhya mountains and spread out in different directions. They visit Ujjaini in Malwa and Champa in Bihar and several other places, meeting people of all kinds. There are fine caricatures of corrupt officials, street harlots, impetuous princes, stony-hearted women and luxurious queens. Erotic and heroic sentiments prevail throughout. Dandi often exceeds the limits of propriety and descends to obscenity. His utter frankness has been severely criticized. Yet, Dandi is a master of his art and whatever he writes is well written. The seventh chapter in *Dashakumaracharita* is a marvel, in which sounds uttered with lips (labial letters) like *pa, pha, ba, bha, ma* are completely avoided, though they abound in Sanskrit. This was necessary, for a prince in the story has his lower lip injured in a passionate kiss.

Dandi's style is fluent. He wields various figures of speech with a natural ease. He is also a keen observer of nature which he describes vividly and imaginatively. Despite his shortcomings Dandi is a great writer whose works have stood the test of time.

A lively discussion followed the talk. Shrimati Prabhjot Kaur was congratulated on her nomination as a member of the Panjab Legislative Council by the Governor of Panjab.

The meeting concluded after light refreshments.

MADHAV SINGH "DEEPAK"

THE LITERARY SCENE ABROAD

Sewanee Review: T. S. Eliot (1888-1965). A Special Issue edited by ALLEN TATE. (Winter 1966, $2.00).

The *Sewanee Review* brought out a special number in 1960 to salute Allen Tate on his completing the age of sixty. Now under Allen Tate's special editorship the *Sewanee* salutes the memory of T. S. Eliot, who died in January 1965. After all, Anglo-American litrature between the two wars, and well beyond the second, was the Age of Eliot; and although massively commented upon in his own lifetime, it is but proper that his death should awaken memories, challenge comparisons, and provoke revaluations. Last year there was the "Homage from India," fifty-five essays and elegies put together by P. Lal as *Writers Workshop Miscellany Seventeen.* Among the contributors were Mulk Raj Anand, G. V. Desani, C. D. Narasimhaiah, Amaresh Datta and Ka Naa Subramaniam, while the editor himself recalled the Eliot criticism of an earlier day in the pages of the (now defunct) *New Review* of Calcutta. The "Homage" demonstrated that Eliot, like Shakespeare, is not of Anglo-America only, but India's also, and the world's.

In the Postscript to the *Sewanee* special issue, the Guest Editor says that Eliot knew ("he would have been obtuse had he not been aware") that he and Yeats "dominated poetry in English in this century." Eliot thought that his Harvard contemporary, Conrad Aiken, was equally gifted, but the public saw his peer only in Yeats. "To our generation," says Stephen Spender, "Eliot was the poet of poets, closer to us than Yeats though Yeats might be 'greater'. " In the thirties the one truth that seemed obvious to men like Kermode was that Yeats and Eliot were *"remaking* poetry." Now Yeats died twenty-six years earlier than Eliot, but then Eliot's own best poetry (most of it) had been written before Yeats's death. The poet in Yeats was curiously mixed up with Yeats the man and Yeats the Irish nationalist. Could we (or should we) distinguish likewise between Tom the man and T. S. Eliot the poet? George Shaw wrote the Prefaces, Bernard Shaw wrote the Plays; and so Hackett formulated the antithesis "Shaw *versus* Bernard." How does it sound when we say that Tom was this and T.S. was that? Would it not be better to view Eliot as being all of a piece like Shakespeare? Out of the "fiery crucible of his interior life," says Tate, the poems came; yet Eliot's poetry is surely autonomous, and we should not need extraneous information about Tom to be able to "understand" T. S.'s poetry.

The contributors to the *Sewanee* "Homage" are quite a galaxy: Ezra Pound, Conrad Aiken, C. Day Lewis, Stephen Spender, Bonamy Dobree, Helen Gardner, Frank Kermode, Wilson Knight, Cleanth Brooks, Wallace Fowlie, B. Rajan, and a dozen others. Pound's is the shortest, and most to the point and purpose: "His was the true Dantescan voice . . . I can only repeat, but with the urgency of 50 years ago: READ HIM." These are largely "essays in reminiscence and appreciation," there is even an "elegy for Eliot" by Robert Richman, and as we turn the leaves of the volume we are made to see Eliot from various stances. Thus C. Day Lewis in his verse tribute:

> A presence, playful yet austere,
> Courteously stooping, slips into my mind
> Like a most elegant allusion clinching
> An argument. Eyes attentive, lined
> Forehead . . .

Thus I. A. Richards, appositely quoting from Browning's "How It Strikes a Contemporary":

> such a brow
> His eyes had to live under! — clear as flint
> On either side the formidable nose
> Curved, cut and coloured like an eagle's claw.

His fellow poet, Herbert Read, found Eliot a man of reserve, but also a *profound* man (profoundly learned, profoundly poetic, profoundly spiritual); and, in brief, a gentleman: "He not only was not capable of a mean deed; I would say that he never had a mean thought." Bonamy Dobree's mental image of Eliot too is that of "a great gentleman . . . a man of complete integrity . . . fundamentally simple." In Frank Morley's "Recollections" we come across the early Eliot making the passage from Lloyd's Bank to the publishing firm of Faber, and taking the *Criterion* with him; we are also made to realize that in 1923 and 1934 Eliot was rather *non grata* with the literary Establishment. Hugh Sykes Davies too gives us glimpses of the early Eliot who made the *Criterion* a power and a glory in the world of the twenties and thirties. Wilson Knight has set down some "literary impressions of Eliot," and brackets him and Middleton Murry as the leaders of the more advanced literary thinking in London after the first world war; if Eliot was primarily a "critic," Murry was essentially an "interpreter" (and hence more akin to Wilson Knight himself). Robert Giroux recalls "one of the great literary encounters of our time": Carl Sandburg meeting Eliot in a publisher's office; and the great thing was that the feared explosion did not take place. Janet Adam Smith tells the story of Eliot's timely "opinion" in 1933 which made it possible for the *Listener* to continue to give a place in its columns to "modernist" poetry. Martin Browne, who directed all Eliot's plays, takes us through his career as a dramatist; Robert Speaight writes on his part as Becket in the productions of *Murder in the Cathedral*; and Helen Gardner attempts a critical study of the three comedies (*The Cocktail Party, The Confidential Clerk* and *The Elder Statesman*). The comedies, whatever their defects, have the striking merit of "speakability":

> The unobtrusive vigour of their language modulates from chatter, gossip, or prattle to reflection and serious self-probing, without ever losing its rhythmic vitality. Eliot's desire to create a "transpicuous language" as a vehicle for drama was fulfilled in what is best described as the "heightened speech" of these plays.

Eliot's achievement as a critic is reviewed by Mario Praz and Austin Warren, and Cleanth Brooks writes of Eliot as "Thinker and Artist." Eliot's criticism is the criticism of a poet: the criticism by a poet of poetry so as to be of immediate relevance to his own poetic development. "Being an empirical critic," says Praz, "it is natural that Eliot should have been liable to waverings and recantations." While as poet Eliot could be classed with his contemporary, Yeats, "in criticism," says Warren, "his status is quite as isolate." Arnold's or Baudelaire's *successor*, perhaps; but in his own time Eliot the critic was unique. Cleanth Brooks considers Eliot's treatment of the urban scene in his poetry and prose; "*Unreal* City" — the word is crucial, for the city has "lost the rhythm of the seasons, has lost any sense of community, and ... has lost a sense of purpose." The poet tells us — *shows* us — what (or where) the malady is; when the reader has accepted, and lived the agony of the diagnosis or exposure, he will work out his salvation with diligence.

There are also contributions more specifically concerned with Eliot's poetry. Neville Braybrooke takes a look at Eliot's juvenile verse (and prose) written when he was only sixteen. Conrad Aiken's original review of *The Waste Land* is now reproduced with a new Prefatory Note; Aiken had headed his review-article "An Anatomy of Melancholy," and it is not surprising that although conscious of its disturbing impact, he should have viewed the poem in 1923 as "a brilliant and kaleidoscopic confusion." Francis Noel Lees sees filiations between the *Satyricon* of Petronius and *The Waste Land*. Leonard Unger is interested in Eliot's images, and although there are at least ten categories of images in the early *Prufrock* volume alone, only three images — stairs, music, smell — are singled out here for detailed study. The essays by Frank Kermode and B. Rajan are more comprehensive, and aim at assessing Eliot's total or essential achievement. Elaborating an audacious comparison between Milton and Eliot, Kermode writes: "We are prepared for the surprise . . . of finding in the dissenting Whig regicide a hazy mirror-image of the Anglo-Catholic royalist." The cardinal merit of the poetry of Eliot was that it embodied the "reality of *decreation*" (a word used by Simone Weil, and used anew by Wallace Stevens). Out of the horror and stupidity of Appearance, poetry projects the "reality of decreation," sets us to look for the roots. It means a descent from the visible dark wood into the invisible Inferno; *and* an emergence from it at the far side, and an ascent. "In dreams begin responsibilities," declared Yeats; and this line, says Kermode, supplies modern poetry its motto. But dreams include nightmares; and in nightmares too begin responsibilities. Out of chaos could be born the dancing star! In his attempt to impose a pattern on Eliot's poetry, Rajan sees its shape as being "composed by two forces: the spiral of process and the circle of design"; and the conducted tour is meant to spell out this reading. But although both Kermode and Rajan take much in their easy stride, neither says the last word; perhaps the last word *about* Eliot's poetry will never be said. Back, then, to Ezra Pound's exhortation: "Eliot's was the true Dantescan voice — READ HIM!"

K. R. SRINIVASA IYENGAR

⁂

Modern Poetry in Translation. Edited by TED HUGHES and DANIEL WEISSBORT. (10-b Arkwright Road, London N. W. 3. 9*s*. a year for 3 numbers).

This is the most significant publishing venture in English of this decade. To have a regular magazine of translated poetry is a welcome gift for those who would strive for international understanding. The accent of this first issue is on Eastern Europe, a region "which has been at the centre of cataclysm." Israel's Yehuda Amichai, a teacher by profession and a prolific writer of prose and poetry, subdues his passion to crystallize an image like

It was a summer
Or its ending.
That afternoon you were
dressed for the first time
in your shroud,
and never noticed,
because of the printed
flowers on its cloth.

More angry and frustrated is the Polish poet Zbigniew Herbert, whose "Resurrection of a Poet" has been translated by Magdalena Czajkowska for this issue. This is a short radio play that satirizes the new research. Man's enthusiasm for research murders the living cells. Homer is made to exclaim, "Nothing is left of me but a textbook of mythology and an exercise in style analysis." What was the reality of the bygone age? How far are we justified in the re-creations of the ancient past? Equally anti-romantic is Czechoslovakia's Miroslav Holub, who is assisted by scientific imagery, which is natural to him, as he is a clinical pathologist. Ivan Lalic and Vasco Popa of Yugoslavia and the widely known Czeslaw Milosz of Poland have been represented by quite a few of their poems. The most striking figure in this issue is, however, Andrei Voznesensky, who along with Yevgeni Yevtushenko leads Russian poetry today. An immensely successful poetry reader, Voznesensky recently said: "I work for myself. I write poetry because I must." This inner compulsion has forced to the surface some great and popular poetry. One can but hesitantly infer the inner significances, for after all the same poem can be loaded with different significances by different translators. For this issue Daniel Weissbort has translated Voznesensky's "Strip-Tease." Here is the opening passage:

The burlesque dancer
gestures and strips . . .

Am I bellowing? . . .
or do my eyes ache from the stage lights?

She plucks off a foulard, a stole, tinsel,
Just like you strip an orange of its peel.

And her eyes hold that tedium of the birds.
They call this dance "strip-tease."

The dance horrifies. At the bar, bald-spots and whistling,
The drunkards' eyes have filled up like leeches.

The same passage is translated by William Jay Smith thus:

Playing her crazy part,
    the dancer begins to take all
Her clothes off . . . Do I bawl
Or is it the lights that make my eyes smart?

She rips off a scarf, a shawl, her tinsel and fringe,
As one would slowly peel an orange.

Her eyes like a bird's are haunted with miseries
As she does her striptease.

It's terrifying. In the bar, wolf calls, bald pates.
Like leeches with blood
The drunkards' eyes inflate.

Despite such differences in the translations, one thing comes through: the amused anger of the original poet. If translation can achieve this — almost *interpret* the original in a new way — then it has no need of an apology. Such a magazine as this, then, devoted as it is wholly to translation, has a vital, priceless value for the modern world.

PREMA NANDAKUMAR

Nec verbum verbo curabis reddere fidus
Interpres

(Nor, as a faithful interpreter, need you take pains to translate word for word.)

—HORACE

THE LITERARY SCENE IN INDIA

BENGALI

Recently Calcutta passed through a whirlwind of dangerous unrest affecting among others, students, poets, teachers and politicians. But beneath the veneer of disorder and helplessness there shone a feeble torch of culture indicating that all is not lost. Dramatists and poets and people with money continued in a chivalrous spirit to help forward establishments to foster histrionic talents in central Calcutta. Magazine editors such as Dr. Sunil Roy rose with enthusiasm and produced encouraging poems.

The situation is more or less normal now.

Jyoti Prasad Banerjea

ENGLISH

As an old scripture has it, "In the beginning was the word, and the word was God." Earlier Seers of the Vedic age also had recognized the potency of the word, symbolized in the mystic OM or the *Pranava*. Another of their aphorisms was *Shabda Brahm* which *The Word* (Annual 1965. Bharatiya Vidya Bhavan, College of Journalism, Advertising and Printing. 88 pp. Rs. 2.00) has adopted for its subtitle.

The media through which such a dynamic force functions are many and varied, such as the Press, the Radio, the Film, the Television, to say nothing of the platform and the ubiquitous "loud-speaker." These achieve mass communication, promote Arts and Commerce, influence international relations, and guide civilization generally. A sweeping survey is made in this Annual of the character and effect of these avenues functioning in India, *vis-à-vis* their counterparts in the world.

The Annual contains a brief review of the Indian Press 1965 by different critics. According to one, the Hindi Press has been an effective moral booster, while another finds that the Urdu Press reflects the confidence and loyalty of the people for those at the helm of national affairs. The bewilderment over "the babble of tongues" experienced sometimes by our Public Relations officers ought to lessen if it is remembered that in the U.S.S.R. there are 7,000 newspapers in 38 languages, and that the B.B.C. London broadcasts over 170 news bulletins every twenty-four hours in 37 languages! A wide prevalence of illiteracy is one of our formidable hurdles, the other being economic poverty. While in Japan all 20 million own a radio, we have only 5 million sets between 450 million!

The Word is an informative publication, which should find a ready welcome in a progressive community. Its contributors are experienced critics and its articles cover nearly all media of mass communication.

N. R. DEOBHANKAR

GUJARATI

May saw the passing away of two literary figures in Gujarat, one quite young and the other, an eminent older writer. Manilal Desai was only twenty-six and had shown much promise in new Gujarati poetry. His Muse made night and darkness her special subject and found varied symbols and images for them. Manilal had also attempted poetic prose writing. A novel awaits publication now.

Shri Chunilal V. Shah was a well-known novelist of Gujarat. His *Jeegar ne Ami* perhaps aroused the greatest interest among his readers. After Dr. Munshi, he was one of the foremost writers of the historical novel, in a class with Dhoomketu, Meghani, and Gunvantrai Acharya. His services to literary journalism will be remembered for a long time. He edited the literary section of *Praja Bandhu,* a very popular weekly of those days, under the pen-name "Sahityapriya." This at once became very popular in the same way as the late Meghani's "*Kalam ane Kitab*" section of *Janmabhoomi,* a popular daily of Bombay. The late Shri C. V. Shah was a recipient of the Ranjit Ram Gold Medal for his services to Gujarati Literature.

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Professor Umashanker Joshi of Gujarat University was invited by the Poona University to deliver lectures on Rabindranath Tagore. Professor Joshi dealt with "Tagore the Universal Man," "Tagore's Plays," and "Tagore's Poetry." He discussed Tagore's *Post Office* and *Chitrangada* at length. Professor Joshi's speeches aroused much interest and attracted an appreciative crowd in Poona.

N. K. PANDYA "USHANAS"

⁂

The first issue of *Parab*, issued by the Gujarati Literary Conference, Ahmedabad, has just come out. It is a small pamphlet but contains good matter, *e.g.*, Shri Sundarji Betai's speech delivered when he was awarded the Narmad Gold Medal, the article "Tulsidal" by Shri "Ushanas" and a letter by Kakasaheb Kalelkar. Shri Kalelkar has announced his desire to donate the sum of Rs. 5,000, which he has received from the Sahitya Akademi, towards a prize to be given annually to a non-Hindu Gujarati writer. This is a new idea and will encourage non-Gujaratis to contribute more to Gujarati literature.

Rs. 1.50 is a somewhat high price for the journal. We would request that a more reasonable price be fixed by the Parishad.

GIRIJASHANKAR K. VYAS

HINDI

Swara-Sarita (A River of Tunes) is a collection of 107 devotional songs, already on many lips, provided with musical notation for vocalists as well as for instrumentalists, by Shrimati Latadevi Maheshwari. (Sasta Sahitya Mandal, Connaught Circus, New Delhi. 228 pp. Rs. 6.00). Kabir, Tulasi Das, Surdas and Mira are some of the authors whose *bhajans* are included here. Their classification is by the *ragas*, indicating the appropriate hour of the day or night for singing them. Tales hanging by some of the songs are narrated at the end. Mahatma Gandhi's favourite *bhajan* by Narasi Bhagat and another immortalized by Pandit Vishnu Digambar (Paluskar) are to be found in the selection.

Music itself is divine; the devotional appeal in the words of Mira, Tulasi, Surdas and Kabir gives it added charm and significance. To have guided countless students with the help of the printed word, in what was once considered to be available only from the lips of the Guru, is a great service, for which music lovers and devotees will be grateful to those who have made the publication possible.

S. R. TIKEKAR

⁂

During his long tour of eight months Shri Govind "Prashant," the well-known young poet of Rajasthan, visited several places in Maharashtra and Goa, where he recited his poems full of patriotic fervour and national sentiment. After the Chinese invasion in 1962 Shri "Prashant" toured the country and donated one lakh and twelve thousand rupees to the National Defence Fund. Last year he made another tour of the country after the commencement of the Indo-Pakistan conflict. The poet edits a monthly magazine, *Dadhicha,* at Jaipur.

* * * * *

Dhai Akher Prem Ka, which secured the first prize of Rs. 1,000 in the fifth Maharashtra State Drama Festival, is a Hindi translation of Professor Vasant Kanetkar's Marathi Drama, *Prema Tuza Rang Kasa.* It was produced by the Bambai Hindi Vidyapeetha under the direction of Shri Ramesh Honawar.

ANANDRAO JOSHI (Nagpur)

MALAYALAM

The Kerala Sahitya Samiti (established in September 1961) conducted its annual camp for promising writers at Olavakkot from May 4th to 8th. It was held in the Railway Colony hostel and the topic selected was drama. Mahakavi G. Sankara Kurup was the Director of the Camp. Among those who led the discussions on different aspects of drama may be mentioned Shriyuts N. N. Kakkat (Greek plays), M. Sridhara Menon and K. P. Narayana Pisharoti (Sanskrit plays), K. P. Sasidharan and C. R. Keralavarma (Shakespeare's plays), Professor S. Guptan Nair (Modern European plays), N. V. Krishna Varier (Tagore plays), A. P. P. Nambudiri and M. R. Chandrasekharan (Malayalam plays). Tamil musical plays, opera, dance, production, direction and radio plays, were other subjects dealt with at the camp. Three plays were performed by the local amateur groups at the open-air theatre. Another interesting item in the programme was a four-hour *mushaira* in which a number of leading poets took part. The rapt attentiveness of the audience clearly showed that poetry was very much alive in Kerala.

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The National Book-stall (Kottayam) has just published an excellent study of Mahakavi G. Sankara Kurup's poems, entitled *"G"-yute Kavya Sadhana* (250 pp. Rs. 5.00). This is a revised edition of the book *"G" and Literature* published on the occasion of the poet's *Shashtipoorthi*. The most notable additions are a good life-sketch of the poet and a lively account of an interview with him. This book is a welcome addition to our critical literature. The contributors include Shri M. P. Sankunni Nair, N. V. Krishna Varier, Professor S. Guptan Nair, Nalapat Balamani Amma, Kainikkara Kumara Pillay, Dr. K. K. Raja and Dr. Sri Krishna Sarma.

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The Malayalam Advisory Committee of the Sahitya Akademi which met at Calicut on May 20th has recommended that the two National Award books — Shri K. P. Kesava Menon's autobiography, *Kazhinha Kalam* (Past Times) and P. C. Kuttikrishnan's *Sundarikalum Sundaranmarum* (Fair Men and Fair Women) — should be translated into other Indian languages. The poets G. Sankara Kurup and N. Balamani Amma were requested to select a few poems for similar translation. Other works selected were Shri E. M. Kovur's novel *Katu* (The Forest), Thoppil Bhasi's play *Aswamedham* and Professor Joseph Mundassery's critical essay *Manadandam*.

* * * * *

The thirteenth annual number of the *N. B. S. Bulletin* is as usual an indispensable reference book to all book-lovers in Kerala. The National Book-stall has completed twenty-one years and its organ the *Bulletin* is in its sixteenth year of publication. This annual contains, besides an exhaustive guide to current books, a number of good articles by Professor Samuel Mathai (Vice-Chancellor, Kerala University), Puthezath Raman Menon (President, Kerala Sahitya Akademi), Panampilli Govinda Menon (State Minister for Food) and K. M. Govi (National Library). Shri Govi gives the following interesting information. During the last year Kerala published only 750 books, which compares unfavourably with Maharashtra (3,565), Madras (2,568) and Bengal (2,450). The language-wise distribution also shows that Malayalam has only 595 compared to Hindi (2,633), Marathi (1,514) and Bengali (1,302). Kerala, the state with the highest rate of literacy, the largest publishing house and the most widely circulating newspaper in India, has yet to forge ahead along many lines to be on a level with the progressive areas in India.

MADHURAVANAM C. KRISHNA KURUP

MARATHI

Shri K. N. Dange, the veteran *littérateur* of Ujjain, presided over the second session of the Madhya Pradesh Marathi Literary Conference held at Jabalpur from May 8th to 10th. The Session was inaugurated by Dr. H. R. Diwekar (Gwalior) in the absence of Dr. V. B. Kolte, the new Vice-Chancellor of the Nagpur University. Welcoming the delegates, Shri P. V. Dixit, Chief Justice of the M.P. High Court, Jabalpur, appealed to Marathi writers to co-operate with writers of Hindi and other regional languages for strengthening national unity and emotional integration. Shri H. R. Mahajani, editor of the daily *Lokasatta* (Bombay), who was specially invited for this occasion, presented some useful thoughts on Marathi literature.

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On behalf of *Stree*, the widely-circulated women's monthly magazine of Poona, a three-day holiday camp was organized at the end of April in the neighbourhood of the Bhaje Caves near Lonawala. It was attended by well-known women writers of the younger and the older generations, including Shrimatis Vijaya Joshi, Sarita Padki, Shanta Shelke, Yamuna Sheorey, Sarojini Vaidya and others. Besides recitation of poems, there were lively discussions on poetry, drama, novel, short story and literature for children. The editor of *Stree*, Shri M. S. Kirloskar, and his wife Shrimati Shantabai attended to the comforts of the guests, who greatly enjoyed the camp-life.

* * * * *

The 48th session of the Marathi Drama Conference, which was to be held at Jalgaon (Khandesh) in summer, has been cancelled owing to shortage of food-grains and water. It will be held at Pandharpur in February 1967. Under the auspices of the Marathi Natya Parishad (Bombay) Shri P. Y. Deshpande will deliver three lectures in the annual K. P. Khadilkar Memorial Lecture Series at Kolhapur next November. For the sixth annual essay-competition the Parishad has invited essays on the plays of the late Dr. V. D. Sawarkar. The essays, not exceeding 7,000 words, should reach the Marathi Natya Parishad (Dr. Bhalerao Road, Bombay 4) before October 31st, 1966.

* * * * *

News in Brief:

(i) The Government of Maharashtra has declared Marathi to be the official language of the State with effect from May 1st, the sixth anniversary of the formation of the Maharashtra State.

(ii) The Bombay Book Depot (Girgaon, Bombay) organized the third Children's Book Fair at the end of April. Over 10,000 books, sent by eighty publishers in Maharashtra, were exhibited at it.

(iii) Dr. Pawar, Vice-Chancellor of the Shivaji University, Kolhapur, presided over the 13th session of the Gomantak (Goa) Marathi Literary Conference held at Phonda on May 22nd. Professor Anant Kanekar inaugurated the session.

(iv) The City Library of Yeotmal honoured Shri G. H. Deshpande, a well-known poet of the older generation, at a function held on May 18th. His photograph was unveiled on the occasion.

(v) The Government of Maharashtra has sanctioned a monthly grant of Rs. 500 to Shri Madhavrao Bagal, a veteran writer and social worker of Kolhapur.

ANANDRAO JOSHI (Nagpur)

ORIYA

The Utkal Sahitya Samaj, Cuttack, organized a two-day writers' conference early in April. Touching on the national language, Dr. Harekrushna Mahtab said a decision should be taken on practical considerations. He said much thought should be given to the problem before switching over to Oriya as the medium for university education.

Several well-known writers spoke, among them Professor Ratnakar Pati, Dr. Prafulla Kumar Pati, Shri Kanhu Charan Mohanty, Shri Sachidananda Raut Ray and Bibekananda Das. The need for a standard of literature that would improve the æsthetic and moral sense of mankind was stressed. A *Kabita Pathutsav* was followed by a symposium on "Crisis in Oriya Literature and Language." As regards the language it was suggested that where Oriya words were lacking for some things words from sister languages be introduced.

The Sahitya Samaj adopted a resolution urging the State Government to introduce Oriya at all levels for official purposes. It further urged the Utkal University to adopt Oriya as a medium of instruction and establish a full-fledged Oriya department with all research facilities. Another resolution demanded of the Sahitya Akademi necessary steps for the spread of the Oriya language and literature. The Conference rejected an amendment seeking to serve an ultimatum on the Government that agitation would be started unless the demand was met within a specified time on the ground that the Sahitya Samaj was a purely literary organization and could not have recourse to any form of agitation. A new Executive Committee was elected.

LAKSHMI NARAYAN MOHANTY

SANSKRIT

Under the auspices of the Madras Natya Sangh, Dr. V. Raghavan produced, with the members of his Samskrita Ranga group, the seventeenth-century comic one-act play *Palandu-Mandana* by Harijivana Misra, patronized by Rama Simha of Jaipur. The play has not been published and the stage version was prepared from two manuscripts, one in Bikaner and another in the India Office, London. It is a one-set play with two comic strands: one making fun of the eating habits in different parts of India, particularly the sneaking weakness for unorthodox vegetables like onions, garlic etc., from which the play takes its title *Palandu Mandana*: and the other the arrangement of a marriage for pecuniary considerations between a rich old invalid and a young girl. Suggestive make-up was adopted for the production, for bringing out the different tastes of the different characters including the fish-eating Bengali Pandit. A detailed account of the short plays of Harijivana Misra is given by Dr. G. Artola of the University of Hawaii and Dr. V. Raghavan in the latest issue of the *Samskrita Ranga Annual*. Dr. S. S. Janaki and Shri C. S. Sundaram assisted in the production and the play was presented in the Museum Theatre, Madras, on May 12th.

A CORRESPONDENT

⁂

Riksukta Vaijayanti (Vaidika Samshodhana Mandala, Poona 9. 700 pp. Rs. 25.00) is a collection of 108 selected *suktas* from the *Rig Veda* with translations into Hindi by Dr. M. D. Paradkar and Professor G. V. Joshi and edited by Professor H. D. Velankar. A teacher from Bihar, Shri Kirti Narayan Sinh, was inspired to do something to popularize Vedic lore and he was looking for a suitable opening. On learning of the Vaidika Samshodhana Mandala and its activities in Poona, he donated a good sum and saw to it that a bulky selection with Hindi translations was brought out.

Professor Velankar is an established Guru in the traditional sense and no fault can be found with his choice of 108 (out of a total of 1,028) *suktas* from the *Rig Veda*. The longish introduction in Hindi by the Editor is illuminating; it explains ideas about the *Rig Veda*, its extent, its contents, traditions about its study and its many deities. The Sanskrit Introduction by Sayana to his commentary is reproduced, with a Hindi translation.

For each *mantra* syllables separated are shown and peculiarities of meaning are explained along with a complete translation. An index to the first lines, glossary of words (Sanskrit-Hindi), topic index and other indexes provide excellent reading aids. The entire arrangement is such that a student, with the help of a single volume, can study the Vedic language and grasp the significance of this precious legacy.

S. R. TIKEKAR

⁂

The fifth session of the Maharashtra State Sanskrit Parishad will be held at Nagpur next October. The previous four sessions were held at Nanded, Bombay, Nasik and Mangeshi (Goa). Last year the session could not be held owing to the Indo-Pakistan conflict.

* * * * *

The Government of Maharashtra has sanctioned an annual grant of Rs. 1,050 for a period of five years to Shri Annaji Mayee, a veteran Vedic Pandit of Sakharkherda (Dist. Buldhana).

ANANDRAO JOSHI (Nagpur)

TAMIL

A volume of Kannadasan's poems was released early in May by Shri K. Kamaraj, Congress President, under the chairmanship of Shri Anantha Narayanan, Chief Justice of Madras. Through his film-songs, Kannadasan has endeared himself to the masses. Although he owes his fame to his political background, the poetic streak in him is very active. Some of his literary pieces are of a high order and have been translated into English and other languages.

* * * * *

Shrimati Haki Valam, a member of the P.E.N., recently brought out a collection of poems, *Mohana Amudam*. The Tamil Writers' Association of Madurai organized a function to honour the author. Tributes were paid to her poetic talent and literary taste.

* * * * *

Another woman writer is in the news, Shrimati M. S. Kamala, the active secretary of the Tamil Writers' Association, Madras. She took a prominent part in the second All-India Women Writers' Conference at Bombay and in the Andhra Women Writers' Conference at Guntur. She is a regular contributor to the *Unilit,* an English publication of the Andhra Writers' Samiti.

* * * * *

Professor T. P. Meenakshisundaram, Vice-Chancellor, Madurai University and President of the Linguistic Society of India, is endeavouring to set up an Institute of Languages at Madurai. He has issued an appeal for funds to create endowments.

* * * * *

The sixty-first birthday of Shri Devaneya Pavanar, a well-known scholar, will be celebrated shortly and a purse will be presented to him by the Tamil Ezuthalar Manram of Madurai. Shri Pavanar is a grammarian and an ardent champion of the Puritan school. His writings and research-findings have been hailed as well as questioned.

* * * * *

Mention may be made of a Tamil weekly *Kalkandu* which enjoys a vast reading public. From cover to cover it is written by Tamilvanan and it carries no advertisements. Tamilvanan is the hero of the youth of Tamilnad; his pungent criticism, spicy comments on political problems and on public and film personalities are read with the keenest interest. He is at his best when he writes about himself and he does this regularly and successfully.

"SOMALAY"

URDU

For some time past the Delhi University teachers of Urdu had been considering the need of discussing problems of mutual interest and co-ordinating teaching programme at all educational levels. In order to further this end an All-India University Urdu Teachers' Conference was held at the Delhi University from May 8th to 10th.

The deliberations of the Conference were confined to educational and research problems relating to Urdu studies in the Universities of India.

* * * * *

Asaf Ali was a distinguished citizen of Delhi and an elder statesman who played a notable role in India's fight for freedom. In addition to his contribution in the field of politics and administration, he was a fine embodiment of India's composite culture, a man of high artistic and literary interests, a fluent and gifted orator and a writer of distinction.

He passed away in 1953 and, since then, there has been a feeling that there should be some useful memorial worthy of him in the capital, whose life he adorned for so many years. The Delhi Municipal Corporation named a road after him and put up his statue at the crossroads. But this was not really enough. The citizens of Delhi and his numerous friends and admirers decided to institute, in co-operation with the University of Delhi, the award of three scholarships every year to post-graduate students.

As a contribution to this noble cause Bazm-e-Sher-o-Naghma, Bombay, organized a grand All-India Mushaira on May 12th, 1966, in aid of the Asaf Ali Memorial Fund, New Delhi, in which leading Urdu poets and celebrated film artists participated.

Shri V. Shankar in his presidential address recalled the services of the late Shri Asaf Ali to the cause of art, literature and country's freedom and appealed to the audience to donate generously to the Asaf Ali Memorial Fund, which has been set up to create a permanent endowment for the award of scholarships and for which a sum of Rs. 100,000 is required.

* * * * *

A *mushaira* was held at Hyderabad on May 8th, 1966, to mark the creation of a literary trust to help old and disabled writers and poets. Poets from all over the country were present. Dr. M. Chenna Reddy, Minister for Finance and Industries, presided.

Shri Mehdi Nawaz Jung, former Governor of Gujarat, said it was a memorable event not only because poets from all over the country had come on one platform, but also because they had gathered for a purpose. He announced a donation of Rs. 1,000 to the trust. Others did likewise.

Shri Mir Ahmed Ali Khan, Home Minister, said there was a time when poetry was a pastime of the patricians, but in this democratic era, it had come to delight the people at large.

The *mushaira* as a whole was of a very high standard, and a large gathering enjoyed every minute of the programme which went on into early dawn. Jagan Nath Azad from Delhi, Kaifi Azmi and Meena Qazi from Bombay and Bekal Uthsahi from Balrampur participated in this *mushaira*. Among the local poets, Shri Mekhdoom Mohiuddin, Rais Akhtar, Suleman Areeb, Taj and Kamal Pershad Kaimal took part.

Mr. Marshall Fishwick, an American poet, recited an English poem which, when translated into Urdu, received thunderous applause.

* * * * *

Malik Ram's edition of Fazl Ali Fazli's book *Karbal Katha* (THE INDIAN P.E.N., January 1966) has been awarded a prize of Rs. 1,000 by the All India Mir Akademi, Lucknow.

Shri Maqbool Ahmad Lari, announcing this award at a press conference, said that the panel of judges considered *Karbal Katha* the most outstanding Urdu book of 1965.

The Akademi has also awarded a prize of Rs. 300 to Dr. Syeeda Jafar of Hyderabad for her book *Man Samjhawan* and Rs. 200 to Shri Umar Ansari of Lucknow for his collection of poems *Saz-i-Bekhudi*.

A CORRESPONDENT

⁂

At a symposium held on May 7th by the Department of Urdu of the University of Delhi, Dr. Khwaja Ahmad Faruqi, Head of the Department, contributed a paper on "The Literary Significance of the Writings of Mr. Asaf Ali." Dr. Faruqi gave a history of the development of two elements in Urdu poetry, the political and the mystical. Asaf Ali, he said, shows both in his writings. Most of his work was written in prison to relieve the tedium and the despair of jail life. He lived in imagination and dilated on history, literature and philosophy. His writings lay bare his soul. They exhibit a

> horrible, never-ending oscillation between Hope and Despair. He hears the muted rumble of approaching events, he philosophizes, he romanticizes.. these writings are important as an intellectualized extension of Gandhiji's Movement and show immense restlessness, awakened out of old lethargy.

Dr. Faruqi concluded that Shri Asaf Ali's writings are a part of our national history and that is their main merit.

BOOK REVIEWS

Writing in India. Edited by Nissim Ezekiel (P.E.N. All-India Centre, Bombay. 208 pp. 1965. Rs. 10.00; 15*s.*; $4.00 post free). This collection of papers and articles presented at the All-India P.E.N. Writers' Conference at Lucknow in October 1964 offers an informative cross-section of the contemporary literary situation in India. The central themes discussed are: the writer and the mass-media, stage-craft and playwriting for the National Theatre, and the state of literary criticism in the various Indian languages, including English. Balakrishna Rao's essay on the Radio, Nadkarni's on the Press and Khushwant Singh's on Periodicals present the Indian writer *vis-à-vis* the mass-media as a more or less "unaccommodated man," in the sense that the positive potentialities for literary creativity inherent in the mass-media have not been fully recognized and sufficiently integrated into the Indian creative idiom. Radhakamal Mukerjee, G. S. Khosla and C. K. Nagaraja Rao trace the development of the Indian Theatre and investigate the merits and shortcomings of a National Theatre establishment. Here again, one gathers the impression that, under the prevailing conditions, the National Theatre, instead of being a creative or corrective stimulus to dramatic originality and purposiveness, may become a mere Thespian wing of the Governmental bureaucracy. R. E. Caveliero sets before us the example (or warning?) of the British National Theatre Movement: "I am sure that our playwrights are not in the least afraid of any mortal contact with a National Theatre." (p. 65)

The second part of the book offers an interesting conspectus on the state of literary criticism in the various Indian languages. One cannot escape the feeling, as one goes through these self-consciously tortuous chronicles, that contemporary Indian criticism reveals a fearful polarization of the æsthetic sensibility between the Sanskritic and the Western traditions and the absence of any authentic dimension of continuity or homogeneous impact of critical perception on the creative focus of literature. Literary criticism, as a formative, educative literature, simply does not seem to exist in the contemporary literary situation in India. One hopeful symptom, however, is that Indian writing in English, in its critical enterprise, does reflect the dynamic of a mediating principle for the fruitful co-existence of criticism and creation. C. D. Narasimhaiah's essay on "Shakespeare and the Indian Sensibility" is a masterpiece of comparative and contemporaneous synthesis in Indo-Anglian writing, while V. Y. Kantak's essay on "Shakespeare's Tragic View of Life" reflects the analytical incisiveness and the genuine perceptiveness of the Indian academic mind at its best. K. Ranganathan's survey of Indo-Anglian literary criticism insists, quite rightly, too, on the autonomy of the critical function, and reflects the hope that criticism in India would soon learn to avoid the two infructuous extremes of critical negativism, namely, the cult of adulation on the one hand, and the tendency towards historical fuzziness on the other.

By presenting this useful chrestomathy of perspectives on "Indian Writing," Nissim Ezekiel and the P.E.N. All-India Centre have rendered signal service to the cause of Indian letters.

D. V. K. RAGHAVACHARYULU

Many Worlds: An Autobiography. By K. P. S. MENON. (Oxford University Press, Bombay. viii+324 pp. 1965. Rs. 17.50)
I went through this book mostly while travelling by air or train and never had I more beguiling reading to while away the tedium of tiresome journeys. Though described as an autobiography it is mostly a record of a successful official life, occasionally giving glimpses of a happy family life. The figure that emerges from the book is that of a very lucky man who bagged endless firsts, fortunate in his wife and children. He was wise in not following the example of several I.C.S. officers, whether European or Indian, who opted out of India after Independence. He was a favourite of Viceroys and his British colleagues for his sense of humour, his literary flair and a capacity to adapt himself to the exigencies of official life. It is a tribute to his abilities that though a loyal servant of the British he made himself equally indispensable to Pandit Nehru. A kindly destiny took him to China and Moscow as Ambassador for India. He is reported to have played a historic role in influencing India's policy towards China. One hardly gets any clear impression from this book

as to how far he was responsible for the policies that marked the days between *"Hindi-Chini bhai bhai"* and open hostility against India, which ended in the brazen-faced invasion of India in 1962.

The book is valuable for the intimate glimpses it gives into the life of an Indian I.C.S. officer and it is pleasing to observe that his relations with British colleagues could be so cordial. The book is dedicated to his gracious wife "Anujee," for verily she emerges as the heroine of this fascinating book. She was his constant companion in his intrepid travels, in his illness and in his ambassadorial triumphs.

The following errors may be corrected in future editions. The Gersoppa Falls all emerge from one river and not from four streams (p. 46). On page 85, it should be Faridun and not Farid-ul-Mulk.

A. R. WADIA

First Voices: Six Poets From Pakistan. Edited by SHAHID HOSAIN. (Oxford University Press, Lahore, Karachi, Dacca. 70 pp. 1965. Pakistan Rs. 12.00; India Rs. 15.00)

Indian poets have now established their right to write in English if they choose. Little has so far been heard of the position in Pakistan, apart from the poems of Zulfikar Ghose, who does not live in Pakistan anyway. Shahid Hosain's selections from six Pakistani poets writing in English are not intended to raise the banner of any particular kind of poetry, but simply to show that worthwhile work has been done. "We have done justice by the language in which we write," he claims in his preface. The claim implies that these poets have got beyond imitativeness and posturing, and are now using the language to explore something unique. Yet this highly individual vision must at the same time be fully accessible to other minds. It is this which presents the greatest difficulty when the position of the language used is uncertain. And in fact there is a tendency for these poems to read like translations — the separate images suggest something interesting but the imaginative unity is elusive:

> The colours fade
> Far away

Across the Yangtze.
The earth and sky meet
Like the hearts of friends
In yester years.
(Ahmed Ali: "I go to the Swallow Cliff . . .")

Occasionally sounds are clumsily used:

And you,
Leaving your mournful face
Athwart the crenellated skies
In pitiless harmony
Of unavailing dream. . . ."
(Shahid Suhrawardy: "Poems from the China Sea")

And there is in many of the poems an excessive wistfulness, perhaps merely a necessary touch of tradition that needs to be come to terms with, not suppressed. In poems like Zulfikar Ghose's "To My Ancestors" there is a more sophisticated approach to the situation of the modern Pakistani. That is not to say that he is the only or the most interesting poet here. In all of them there are touches that denote real discovery, of the laying of the foundations of a rich tradition of verse in English. For instance, these poets are intensely aware of the physical aspect of the land they live in and the uniqueness of its effect upon them, so that there can be no short cuts to understanding. This feeling gives significance to a simply written poem like "I Am Glad to be Up and About" by Taufiq Rafat. The thought is not new — a harvest scene placed against the indifferent city-dwellers who are the consumers of the harvest. But it is unselfconsciously rediscovered:

Small boys on their way to school
Trail their toes through the stripped soil,
And pounce with joy
Upon the marble-size potatoes
left behind by the harvesters,
And with these fill their satchels.

The poet is unafraid of the slightly comic customary overtones of "potatoes," and so creates new dimensions for the word. The same deep feeling sharpens lines like

The air is left
To the warm drone of flies, to the soft plo
Of buffaloes imposing on the dust.
(Shahid Hosain: "A Speculation")

Only in one language, and in one country, could they have been written.

ELIZABETH REUBEN

Bharat ki Sanskriti aur Kala (The Culture and Art of India). By RADHAKAMAL MUKERJEE. Translated into Hindi by RAMESH VERMA. (Rajpal and Sons, Delhi 6. 376 pp. 1965. Rs. 12.00) This Hindi translation of the author's masterpiece in English is a good rendering. Dr. Mukherjee is an authority on culture and civilization and on art and architecture. In this book he has thrown much light on the art and culture of India through the ages, from the days of the Indus Valley civilization up to the Anglo-Indian revival. The survey is in a fascinating style, free from all academic heaviness. Chapters on Buddhism as a force of Asian unity and the revival of Hinduism are illuminating.

This is a thorough, study-provoking work. The long list of reference books and a chronology of important occurrences add much to its value.

HARI MOHAN LAL SRIVASTAVA

NEW PUBLICATIONS
OF OUR MEMBERS

[Members of the P.E.N. All-India Centre are requested to inform us of omissions and to keep us advised of their current publications in any language for mention in these columns month by month. The data required are the language, if other than English, the title of the book in Roman script, with its English translation, the name of the publisher, the number of pages, the date of publication and the price.—ED.]

N. BALAMANI AMMA

Mazhuvinte Katha (Story of an Axe). Malayalam Poems. (The Mathrubhumi Printing and Publishing Co., Calicut. 52 pp. 1966. Re. 1.00)

Nabagopal Das

The Public Sector in India. (Asia Publishing House, Bombay. 143 pp. Third Edition, 1966. Rs. 16.00)

Pryiatameshu (To My Beloved). A book of Bengali short stories. (Grantham, 22/1 Bidhan Sarani, Calcutta. 112 pp. 1966. Rs. 3.50)

G. B. Dhall

Vichar Alochana. A book of 24 essays on day-to-day life and education. (Goswami Press, Cuttack. 146 pp. Rs. 4.50)

G. J. "Harijit"

Mugilu-Manju (The Sky, The Snow). A collection of four one-act Kannada plays. (Bhuvana Bharati Prakashana, Bangalore. 158 pp. 1966. Rs. 2.50)

M. U. Malkani

Pap keen Punjj? (Vice or Virtue?). Nine social one-act plays. Sindhi. (Kahani Publications, Bombay)

Panchhmi Yatra (Pilgrimage to the West). Travelogue. Sindhi. (Hindustan Kitab Ghar, Bombay)

Lakshmi Narayan Mohanty

Khun pare Khun. Translation in Oriya of some crime stories. (Jagannath Rath, Publishers and Booksellers, Binodbihari, Cuttack 2. 239 pp. 1966. Rs. 5.00)

Pratap Narain Tandon

Hindi Upanyas Kala (The Theory of the Hindi Novel). Hindi. (Hindi Samiti Soochana Vibhag, U.P., Lucknow. 373 pp. 1965. Rs. 6.50)

Pathrile Pratiroop (Poems written in Europe). Hindi. (Vivek Prakashan, Kishore Book Depot, Aminabad, Lucknow. 84 pp. 1965. Rs. 4.00)

Haki Valam

Mohana Amudam. A Tamil version in verse of Leelasuka's *Krishna-karnamritham* and original poems on Lord Krishna. (Author, 11 Colaba Chambers, Bombay 5. 215 pp. 1966. Rs. 4.00)

Soma Vira

Tinni. Hindi novel. (Kitab Mahal Private Ltd., Allahabad. 252 pp. 1966. Rs. 4.00)

P.E.N. CHARTER

The P.E.N. Club Affirms that

1. Literature, national though it be in origin, knows no frontiers, and should remain common currency between nations in spite of political or international upheavals.

2. In all circumstances, and particularly in time of war, works of art, the patrimony of humanity at large, should be left untouched by national or political passion.

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★

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P.E.N. ANTHOLOGIES

We have not received sufficient material for the poetry anthology we announced last September. P.E.N. Members are, therefore, requested to send in more entries. The poems must be written in English or translated from the Indian languages into English. They should not exceed 150 lines. Contributors must be P.E.N. Members though translators need not be. Payment will be made to the P.E.N. Members whose contributions are accepted. No separate payment can be made to the translators.

Contributions must be neatly typed, in double spacing. Poorly typed and messy manuscripts will not be read. In the case of translations of poems, a copy of the poem in its original version, whatever the language, should be submitted along with the translation. All manuscripts must be submitted with stamped, self-addressed envelops for return of manuscripts in case of non-acceptance. The decision of the editors shall be final.

The material for the short-story anthology has been scrutinized. We shall shortly announce the results.

SECOND ASIAN ANTHOLOGY

MORE SHORT STORIES REQUESTED

Mr. Sionil Jose of the Philippines P.E.N. Centre, who is now working on the Second Asian Anthology of short stories and poems, writes to request more short stories from India. We, therefore, invite writers to send in short stories either originally written in English or in English translation for the Anthology. Entries may be sent in to the P.E.N. All-India Centre marked Asian Anthology. Entries are eligible for awards and those selected will be paid royalty.

THE INDIAN P.E.N.

THE ORGAN OF THE P.E.N. ALL-INDIA CENTRE

VOL. XXXII AUGUST 1966 No. 8

P.E.N. PRESIDENT'S INAUGURAL ADDRESS

XXXIVTH INTERNATIONAL CONGRESS — NEW YORK

Since this is the first P.E.N. Congress at which, strictly speaking, I have the honour of presiding, I feel I am still in a position to ask your forbearance; my grasp of parliamentary procedure is about as steady as my French. But perhaps I can make up for these failings with the virtue of brevity, which, in a gathering of writers, is far more than the soul of wit; it is next to impossible.

First, I wish to express my personal regret that my predecessor, the Dutch poet Victor van Vriesland, has been prevented by his health from attending this Congress. I know you will join me in sending him our affectionate good wishes.

We are a much-welcomed assembly. The head of the American Centre, Lewis Galantiere, has welcomed us; the Chancellor of New York University has opened to us these handsome and wonderfully equipped premises; Governor Rockefeller has put in a warm word for the State of New York, Mayor Lindsay for the City and Roger Stevens for the United States Government. It is a pleasant duty to return thanks on your behalf.

The last P.E.N. gathering on American soil took place forty-two years ago, so I cannot vouch for what went on then. I imagine the delegates at that time regarded the organization as an attempt to create a sort of Republic of Letters. It seems fairly certain that in those days literary questions were still literary questions — just as an innovation in engineering or physics was still a purely scientific affair. In these forty-two years, however, revolution and counter-revolution and almost uninterrupted warfare have impregnated into every human activity the question of the validity and prestige of competing social systems and nationalisms. Only from the viewpoint of another planet is it enough to know that a human being has managed to walk in space; on the earth the important question is whether he is Russian or American. A feeling of sadness miraculously caught in a poem is not merely sadness now; disenchantment is not merely disenchantment. If it is a Russian poem these emotions are implicitly political, and in an American hardly less so. At least the world is inclined to think so.

In short, the integral beauty of a thing in itself, its degree of perfection as a created complex of inner tensions and resolution, is subordinate to its relevance, its relevance to the survival and prestige of the social presumptions in which it was brought forth.

Which implies, of course, that at long last the work of the intellectual is important. And that is why so many people work so hard to regulate it. That is why in just about every country there is censorship in some form; books are burned or suppressed altogether. Writers are imprisoned, and P.E.N.'s Writers in Prison Committee rarely lacks customers.

So it is natural that P.E.N.'s reason for existence would seem completely bound up with its defence of the writer's right to express himself and to publish. When, in the fifties, American writers were being hounded by government committees and blacklisted, forced to write under pseudonyms or barred outright from movies and television and in some cases from publishing; when Portuguese writers are arrested; when Soviet writers are tried for the political implications of their works and sent to jail for long terms, the duty of P.E.N. is clear and unavoidable. When Yiddish literature in the Soviet Union is not permitted the same publishing accommodations as other literatures; when the language of Catalonia is suppressed in Spain — these and unfortunately many other suppressive actions cry out for P.E.N.'s protests. But important as this function is, it is not or ought not to be P.E.N.'s sole reason for existence.

None of us comes here as a representative of his country. None of us is obliged to speak here as an apologist for his culture or his political system. In this Congress, as in the preceding ones, the devout Communist, the militant anti-Communist, the a-political, the anarchist, the Catholic, the Jew, the Protestant, Buddhist or Mohammedan, the realist and the sur-realist, the drunk and the sober can come and leave behind the categories and turn their attention to the one problem which all of us share as human beings — the nurturing of culture. And I mean by culture the faithful and profound rendering of the writer's awareness of his reality. Deprived of this kind of accounting, men lose their past, cannot deal with the present, and betray their future.

But P.E.N. is not yet doing this job. In the fifty-one weeks of the year between Congresses, P.E.N. can work to become the cockpit of controversy, the free arena in over fifty countries, the leading edge of the wing that cuts the air. A P.E.N. Centre, if it is to become relevant to the promise of P.E.N., must become a place of confrontation, a place with a certain danger. So that the agony of this time is not spuriously hovered over by an empty conviviality, but laid open to investigation.

P.E.N. is a curiosity among international organizations if only because it has endured so long. Not only endured but now it has grown and will continue to grow. I think this has happened in great part because it has refused, and rightly, to allow itself to become the agency of any political tendency. But it is a narrow mind which sees politics as the only or even the best means through which men can reveal themselves to each other. The fact is, politics is unmatched as a means by which to conceal ourselves. The view of P.E.N. is longer than this, and deeper than this. Because we are made up of so many different viewpoints, it is not necessary for us to celebrate the sadness in a Russian poem merely because it confirms our conception of Russian life; or the contempt and rebellion in an American poem because it does the same in regard to American life. Because P.E.N. is not engaged in political warfare, it ought to make more possible a view of literature as literature, as an expression of universal human conditions and feelings, universal human ideals. For if nothing else has come of these Congresses, it is clear that even in bad French and broken English and stuttering Spanish, we do become comprehensible to one another. It is important that we meet not only in order to shake hands, but to revitalize our awareness of something that is as real, as palpable, and as decisive as the conflicts between our nations.

It is the stubborn, underlying sameness of the human spirit, whatever the variety of forms in which it is expressed. To universalize culture is our ultimate aim. It is our particular business as writers simply because no other group is in a position to care as much as we can care about it, and because it is in the nature of writing to reach out to the whole world. It is, perhaps above all, the ultimate way in which men will one day come to identify with one another and thus make the insanity of war less likely.

For many years now the question of the writer's commitment has been at issue, whether he ought or must or must not come down on the side of one social system or another, one nationalism, one revolutionary conception or another. P.E.N. is so constructed, and its record in the past is so convincing in this respect, as a means through which the writer may commit himself to mankind, to the defence of culture, and to its increasing prestige among the peoples. And this is the proper work of the P.E.N. Centre fifty-one weeks of the year.

It is for these reasons that I am disappointed that the expected delegation of observers from the Soviet Union has not arrived. In the absence of an official explanation it is inevitable to assume that it was feared the Sinyavski-Daniel case would have brought strong criticism from members of P.E.N. upon the delegation. And in all likelihood this would have been so.

Nevertheless, I would like to think that in such criticism there would have been something more than a political condemnation of the Soviet Union. International P.E.N. was the first to protest and condemn this trial and the sentences meted out. With every means at our command we attempted to mitigate the sentences and to help the accused. But at no time, least of all now, have we lost sight of the importance for the world, and the Soviet Union as well, of the future establishment of a Soviet P.E.N. Centre or Centres. We are not looking for opportunities to castigate the Soviet Union, nor would it be in the spirit of P.E.N., implicitly or overtly, to set up especially difficult conditions for the entry of the Soviet writers into P.E.N. When the time comes that Soviet writers can subscribe to the principles of P.E.N.'s charter they will be welcome among us. The warmth of the reception in England and the United

States for Andrei Voznesnsky proves, I think, that no animus exists against a writer because he is a loyal citizen of the Soviet Union. Indeed, as I have tried to make clear, the very life of P.E.N., its very durability, rests upon its eagerness to welcome writers as writers rather than political ambassadors. Nevertheless, to forego insistence upon the right to write would be to violate the foundation of this organization.

It happens that we have an example at hand of the uses of P.E.N. that go well beyond its capacity to protest. By virtue of P.E.N.'s invitation Pablo Neruda is here. This great poet, whose influence in the United States has always been wide and after forty years is widening still, has read his poems to New York, and soon will go to other cities here. The thousands of young Americans whose vision of poetry is deeply guided by Neruda's work, the teachers and critics, must surely take International P.E.N. into account now, not for a political reason, but because, quite simply, it has done its job of breaking down the isolation of a great artist and a great civilization which for over twenty years now could only admire him from a vast distance. It is not necessary to propagandize Señor Neruda, and politics could not be further from his mind as he moves among us. It turns out that art is important in this transaction; indeed, it is all that matters.

I hope that in the future, P.E.N. will do everything in its power and raise every cent it can to bring together the many writers, not all of them so famous, not all of them necessarily immortal, whose names we need to hear, and who need the stimulus of facing their audiences. The fact is that to many of us large parts of the creative world are unknown territory. The revolutionary experience of Asia and Africa, the rich literatures of Latin America must be made the patrimony of every cultured man. In a word, P.E.N. must offer to every man and woman who writes a neutral ground, a kind of sanctuary where he will find support for that vision which is always in danger of being brought down by things, by technology, by suppression or sheer ignorance — the vision of man as the measure and centre of all.

ARTHUR MILLER.

P.E.N. CONGRESS

NEW YORK

The XXXIVth International P.E.N. Congress was formally inaugurated at 10 a.m. at New York on June 13th, in the auditorium of the Loeb Centre of the New York University. Fifty-six countries and fifty-eight P.E.N. Centres were represented. The delegation from the P.E.N. All-India Centre was led by Madame Sophia Wadia, who was a guest of honour of the American Centre. The present writer and Shrimati Leela Row Dayal were official delegates. Shrimati Zeenuth Futehally, Shri K. Bhaskara Rao and Kumari Soma Vira were delegates. Shri Jyotirmay Datta, Shri Balwant Gargi, Shri P. Lal, Shri Karoor Nilakanta Pillai, Dr. A. K. Ramanujan and Shri B. K. Vaid were observers sponsored by the Rockefeller and other Foundations.

Before this session, however, two others were held — one a Poetry Reading by Pablo Neruda, with Archibald MacLeish presiding, on the evening of June 11th, and a meeting of the International Executive Committee on June 12th. The Dutch Centre's invitation to the Executive to meet this autumn from September 29th to October 2nd in Arnem was accepted. It was decided that the theme would be "The Role of the Theatre in the World Today."

The Congress also accepted the invitation of the Ivory Coast P.E.N. Centre to hold the next Congress in Abidjan from July 30th to August 5th, 1967. The theme of the Congress was to be "African Myths as a Source of Inspiration in the Domains of Literature and the Arts." India's invitation to hold the XXXVIth International Congress at Bangalore in 1968 was renewed by Madame Sophia Wadia and accepted. Madame Wadia also delivered a message to the Congress from Dr. S. Radhakrishnan.

The International P.E.N. President Mr. Arthur Miller addressed the gathering. He spoke of the P.E.N. and the importance of P.E.N. Congresses in revitalizing the writers' awareness of something as real, as palpable, and as decisive as conflicts between nations. This, he emphasized, was the stubborn underlying sameness of the human spirit whatever the form in which it was expressed. (This issue carries elsewhere Mr. Miller's complete speech.)

Mr. Saul Bellow, author, playwright and university professor, spoke on "The Writer as Independent Spirit." He examined the changing relations between the public and the writer in the English-speaking countries. The brilliant critic and observer, the late Wyndham Lewis, had predicted a growing isolation of the writer leading gradually perhaps to a total liquidation of all intellectual groups. However, this was not what had happened. Intellectuals had not been liquidated. On the contrary their power had increased and they were now spoken of

> with respect, even awe as indispensable in government, as makers of educated opinion, as sources of symbolic legitimacy, the clergy.

But the quality of the *literati* had changed. There was now a large literary community and, *faute de mieux*, a literary culture, but in Mr. Bellow's opinion a very bad one.

The Universities were producing quantities of literary intellectuals who were trying "to appropriate literature for themselves, taking it away from writers." They used it to make of it "a realm of dazzling intellectuality, of marvellous ideas, yielding new and original forms of personality." Mr. Bellows felt that critics and professors had obscured the connection between the contemporary writer and his vanguard predecessors. It was considered enlightened to expose, to disenchant, to hate, to experience disgust. However, Mr. Bellows concluded, in spite of scepticism much that was good persisted and writers would do well to start thinking about such questions again. Genius was, without strain, *avant garde*. The writer must believe that what he writes would evoke a public, that it would be summoned up by the force of his truth. The forms he invented would create a new public.

> As for the vanguard public, now assimilated by our literary culture and transformed into something else, we must for the time being do without it.

The inaugural session was followed by a business session in the afternoon and later a Reception by the American Academy and National Institute of Arts and Letters.

The 14th, morning, was given to a session on "The Writer in the Electronic Age." Marshall McLuhon, Director of the Centre for Culture and Technology, University of Toronto, took the chair. The session was continued in the afternoon. A Reception given jointly by the United States Permanent Representative to the United Nations and the P.E.N. American Centre followed at the U.N. Headquarters. Two subjects, "Literature and the Social Sciences on the Nature of Contemporary Man" and "The Writer as Collaborator in Other Men's Purposes," were discussed simultaneously at two Round Tables on June 15th and 16th. M. Louis Martin-Chauffier, Member of the Académie des Sciences Morales et Politiques (France), chaired the first and M. Robert Goffin, Member of the Academie Royale de la Langue et de la Littérature Françaises (Belgique) the second. A Reception and Collation at the Museum of Modern Art was held on the 15th, evening, and a performance of "Annie Get Your Gun" at the New York State Theatre of Lincoln Centre on the 16th, evening. Shrimati Leela Row Dayal and the present writer participated in a poetry-reading session held on the 16th, afternoon. The session on "The Writer as Public Figure" on June 17th was chaired by Professor Douglas Young of the University of St. Andrews, Scotland. The American Centre hosted a Reception and Dinner at the Plaza Hotel that evening.

The Congress concluded on June 18th. Arrangements had been made for delegates to spend June 19th in the three small neighbouring communities of Long Island.

One's overall impression of the proceedings of the Congress was of a mixed nature. It was an exciting experience to see so many writers young and old and men of letters from almost all countries of the world gathered together and meet them on a social level. Conferences like this by their very nature cannot directly contribute to the development of creative literature but they certainly widen man's mental horizon. On the other hand, it was surprising to see that no session of the Congress, except the poetry-reading on Thursday, June 16th, commenced at the appointed hour. And curiously enough the organizers had no word of explanation to offer for the inordinate delays. It was also rather embarrassing for us Indians to satisfy the curiosity of some delegates as to why India was not adequately represented either in the Presidium as was done at the XXIXth Congress at Japan or in the panel for different Round Tables.

Mansukhlal M. Jhaveri

DR. SUDHINDRANATH GHOSH

AN OBITUARY

Dr. Sudhindranath Ghosh, writer and lecturer, who died in London on December 30th, 1965, was a distinguished member of P.E.N. He was born on July 30th, 1899, at Burdwan in Bengal, into a family of eminent lawyers. His father, Sir Bipin Behary Ghosh, was a judge of the Calcutta High Court and at one time Law Member of the Government of India. Sir Rash Behary Ghosh was his uncle. His mother came from the family of Sir Tarak Nath Palit, whose ancestral home was at Chandernagore. Chandernagore was at that time a French colony. French was the official language. Sudhindranath was born into a triple culture, Indian, British, French.

His family wished him to study law but he was not attracted by the legal profession. Instead, after preliminary study at Burdwan, he took up science at the University of Calcutta, graduating in 1920. He left for London the same year and was to spend the rest of his life abroad. He was twenty-one.

Sudhindranath received his master's degree from University College, London, for work in Biochemistry and continued his scientific studies at the Pasteur Institute, Paris. But a change had set in and his first book, *The Colours of a City,* was published in 1926. Sudhindranath's youngest brother testifies that he was a voracious reader from childhood and well-read in the classical literatures of Bengali, English and French. He wrote both English and French fluently. Later he studied German, Italian and Spanish in order to read the masters in the original. His literary interests slowly gained the upper hand and when, in 1928, he became a secretary of the Indian Section of The League of Nations, the changeover from science to literature was complete. In 1929 he received his doctorate in literature from the University of Strasbourg, *cum laude.* The subject of his thesis was *Dante Gabriel Rossetti and Contemporary Criticism.* It has, unfortunately, long been out of print.

From 1931 until he came to London in 1940 Dr. Ghosh was on the staff of the Information Section of The League of Nations and lived at Geneva. During this period he visited India twice, once after his father's death, in 1934, and again in 1937 when he was sent on a two months' tour of India and Burma by the League. At Geneva he met and married a French Swiss girl named Yvonne and a daughter was born to them. When Hitler's armies overran Europe the Ghoshes escaped, travelling through the south of France to Spain and from there to Lisbon. From Lisbon they came to London. Dr. Ghosh sent his wife and child to his people in Calcutta for the duration of the war while he himself remained in London.

Dr. Ghosh had continued to write while in Switzerland but his official position as a member of The League of Nations prevented him from using his own name. He was not able to do so until after his arrival in London. There he held several editorial posts and acted as foreign correspondent for *The Hindu* of Madras. During the War he was Lecturer to H. M. Forces and part-time lecturer at Nottingham University. In 1946 he joined the LCC Institutes for Adult Education and continued to teach there until a week before his death. The subjects he taught reflect the breadth of his interests and knowledge: History of Art, Current Affairs, Philosophy, Comparative Literature and Comparative Religion.

In 1948, during an illness, the idea of writing a book about a little boy and an elephant came to him. *And Gazelles Leaping* was published the following year. It was quickly translated into French, German, Polish. *The Cradle of the Clouds* followed in 1951. This, in French translation, was awarded the Prix Langlois by the Academie Française in 1959. *The Vermillion Boat* in 1953 and *The Flame of the Forest* in 1955 brought this fruitful creative period to an end. *Folk Tales and Fairy Stories from India* appeared in 1961. A second volume, *Further Folk Tales and Fairy Stories from India* is due to appear shortly. At the time of his death he had just completed *Tibetan Folk Tales and Fairy Stories*. His unpublished papers are being looked after by two devoted friends in London, Mrs. Weiser and Miss Carlile. Miss Carlile has illustrated all his books and her delightful drawings add much to their charm.

In 1957 Dr. Ghosh was invited to take charge of the English Department of the Visva Bharati University, an institution founded by Rabindranath Tagore at Santiniketan in West Bengal. Dr. Ghosh was fifty-nine but he accepted gladly. He had fifteen years of teaching experience behind him. He was a passionate teacher, impetuously generous with his time, his knowledge and his money. The cause of the English language in India was very close to his heart. His enthusiasm was not fully shared by all his colleagues. India existed for Dr. Ghosh in the haze of an enchantment lent it by the distance at which he had lived for nearly forty years. The inevitable imperfections exhibited by the reality aroused his indignation and made him impatient. Like many artists he was a man of strong likes and dislikes. His tastes and habits, though entirely devoid of vice, could not but appear eccentric to the conservative. His friends were embarrassed and his associates antagonized. His innocence in academic intrigue made him an easy target for self-seekers.

His stay in India came to an abrupt end a little more than six months after his arrival. During this period he actually taught only a little more than three months. He returned to England a broken man. He was broken, he wrote to a friend, financially, physically and morally. He was never to recover fully. His dream of returning to the land of his birth in his last years was ruthlessly destroyed. Defiant to the end, sensitive, he flaunted his eccentricity with a flamboyance that grew more marked as he withdrew more and more from the society of men and buried himself in his books. The cane that it was his custom to carry was replaced by a stout stick, "for the teddy boys." To his many friends he was impetuously generous, affectionate and knowledgeable. His students everywhere admired and respected him.

Dr. Ghosh felt, a friend in London tells us, that he had said all he wanted to say in his books. It is therefore to them that we must turn to know and understand the man. All four of the novels are about India and about Bengal. As we read them we become aware of the extent of the knowledge, study and care the author took over every item of information they contain. No pains are spared to verify, assess and make relevant use of the vast treasurehouse of legend that India is. Yet the aûthor's touch is so light, he has such a tender and fantastic humour, the casual reader neither knows nor is required to know the weight of knowledge behind it. The stories are, it is true, more charming than grand, more fabulous than solid, but their structure is sound. Dr. Ghosh deliberately chose to write in the tradition of the Oriental tale, mixing fact and fancy with a freedom that recalls the visual art of Klee, reminding us that he knew and understood modern European art. The stories are both abstract and real. Dr. Ghosh has, in a way all his own, interpreted his country and his culture in a wholly acceptable and memorable manner. We believe that he has added something also to the rich heritage of the world. His writings are indisputable evidence of his great love for his country.

LILA RAY

A NEW POETRY MAGAZINE

Poetry India. Edited by NISSIM EZEKIEL. Vol. I, No. 1. January-March 1966. Re. 1.50. Yearly subscription Rs. 6.00. Three-yearly subscription Rs. 15.00)

For a mere Re. 1.50 the first number of *Poetry India* offers translations of poems of different periods in Sanskrit, Tamil, Marathi and Panjabi, poems in English and reviews of books by Indian poets. The impression is bewildering simply because it is so rich and so new. On a venture like this, which aims at doing what everyone agrees is essential and nobody seems to be able to do anything about — bringing about some communication between writers in the different Indian languages — any comments are in the nature of hopes and wishes, not as useful as a fairy godmother's but as sincere.

The impression then, is rich. Being whirled from the mighty images of the *Rig Veda* to the beautiful realism of the *Kuruntokai*, and the dry brevity of the English poems is an exhilarating experience. Speaking as an avid poetry-reader though, I feel the effect remains remote; it tantalizes rather than makes an impact. The translations are sensitive; most of the translators are poets themselves. However, since each poem comes over already recast in current English poetic style, the differences are blurred and mind-stretching made less permanent. Perhaps later on, some of the original texts could be given alongside the translation. This is commonly done nowadays and it encourages adventurous reading. One can get a good deal out of a poem that way aided by an able translator; whereas without a glimpse of the original the stimulus remains uncertain. The brilliantly cryptic Tukaram poems, for instance, sound as if they might be a tremendous thrill, but one gets the idea of the poem only, not the real experience. And the earthy quality of Amrita Pritam, is it really there or only a transitory suggestion on the part of the translator and the receptive reader? And in India especially, where even if your curiosity was roused, you would find it a long and weary business to satisfy it, the interest awakened this way may well come to nothing, or dwindle into the kind of intellectual talk that merely flatters the speaker. One might so easily be satisfied with a superficial response and seek no further; while the idea of a magazine like *Poetry India* is to do more, to generate a new poetic idiom and a receptivity to it. One wants to dive deep for primal Indian images and to trace their connection with the cosmopolitan sophisticate of today, not just to witness a "cultural programme."

There could hardly have been any language other than English for such a magazine. That should not mean though that only poetry in English is to benefit. Foreign ideas are now an essential part of the mental make-up of any educated person and for a cross-fertilization to take place between different Indian languages with the help of English should be quite possible and highly interesting.

One great advantage *Poetry India* has is that, being a periodical, it can put before its readers things which they would never seek for themselves. In a periodical writers get a chance to appear before an unprejudiced, even indifferent public, instead of the narrow circle of admirers or detractors that close acquaintance breeds. They get an audience rather than a coterie, and one hopes that *Poetry India* will go some way towards defining such an audience.

The critical section of this first volume shows some lack of direction; inevitably I suppose, since it is not intended to support any particular school or theory. But since keen discussion is the way to understanding, let us hope the pages of *Poetry India* will soon be full of strongly-held theories as fiercely disputed. Let us hope each issue will tread on someone's toes and rouse someone else to wild enthusiasm and that both will rush into print about it. In short, that this will be a place where poetry matters.

ELIZABETH REUBEN

A COMMONWEALTH ANTHOLOGY OF POETRY*

During the Commonwealth Arts Festival last year, the Cardiff Centre included in its programme a Poetry Festival too (rather a hilarious affair), but the more permanent result is this anthology. In alphabetical order the following Commonwealth countries are represented: Australia, Canada, Ceylon, England, Gambia, Ghana, India, Kenya, Malawi, Malaysia, New Zealand, Nigeria, Northern Ireland, Pakistan, Scotland, Sierra Leone, Southern Rhodesia, Tanzania, Uganda, Wales, West Indies (under seven headings again), and Zambia. About 100 poets and over 200 poems are assembled here. Rhodesia after its Unilateral Declaration of Independence, like South Africa, Burma and Southern Ireland, is out of the Commonwealth; and the U.S.A. (the "lost Dominion") with its immense literature in English is not a part of the Commonwealth, even as other languages besides English are cultivated in several of the Commonwealth countries. These qualifications admitted, there is still much substance in the editor's opening remarks:

> If it is language which defines a culture, then the Commonwealth exists. On five continents, artists struggle to tell the truth — in English. Whether first language or second, link with the world or relic of colonialism, used unselfconsciously or preciously hoarded, poets choose it, choose with it its traditions and, by using them, enrich both.

While the sections devoted to the White Commonwealth countries (U.K., Australia, Canada, New Zealand) are interesting enough, in an anthology like this it is the work of the coloured (brown or dark) Commonwealth countries that immediately catches our attention. Even here, it is the newcomers — the Africans and the Caribbeans — who again and again surprise us with their distinctive sensibility and arresting utterance. Some of the Indian (Dom Moraes, Kamala Das, A. K. Ramanujan) and Pakistani (Zulfikar Ghose) contributors no doubt display a sure mastery of the medium, but the African poets often achieve a pointedness and poignancy that we miss in the sophisticated exercises from the more "advanced" countries. Why does a Nigerian, a Ghanaian, a Kenyan, a Sierra Leonian or a Tanzanian essay English poetry? As John Reed and Clive Wake write in their Introduction to *A Book of African Verse* (1964):

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* *Young Commonwealth Poets '65*. Edited by P. L. BRENT. (Heinemann, London. 216 pp. 1965. 12*s*. 6*d*.)

> African poets have chosen to write in English or French sometimes because they feel that what they have to say can be better expressed in a language which has been developed for literary purposes for many hundreds of years; sometimes because what they have to say is for readers all over the continent of Africa and outside Africa; sometimes because they are anxious for poetic fame wider than the frontiers of their own country.

As compared with the poet in India, the African poet suffers from two disabilities. Whereas in India we have some fifteen regional languages, Africa has hundreds of tribal languages; and compared to the literary heritage in Sanskrit and the modern Indian languages, the literature even in the better developed African languages (Swahili, Housa, Xhosa) is very meagre indeed. When he writes in English, the African has thus more reason — and fewer inhibitions — than the writer in India or Pakistan.

A constant preoccupation with the African poet is "colour" and the humiliations it imposes on him in his relations with the whites. In a poem entitled "Inventory," the Sierra Leonian poet Gaston Bart-Williams details the different parts of the anatomy and concludes bitterly with:

> A body scarred with fetish knife
> A set of thick negroic lips
> A salad of mixed blood within my veins
> The label nigger for my name.

In another poem "Piano Keys," however, he seems to hint at the possibility of black and white achieving real co-existence:

Your white body
And my black body
Match hand in hand
In harmony
As your white body
And my black body
Produce the notes that fill the air
That thrill the air
As people listen. . . .

Memories of colonial rule are bitter, as in the Kenyan Joseph Kariuki's "What 's Sore":

It is not, as you suppose, your lands,
Your cars, your money or your cities
I covet; though I loathe to be
The expendable beast that's bled to wield these . . .

It is, what gores me most,
That in my own house, and my very home,
You should eye me, and all that's mine
With that practised, longdrawn, insulting sneer.

The passing away of the older tribal loyalties, although acquiesced in as 'inevitable and even desirable, nevertheless moves Joseph Mutiga to write more in sadness than in anger:

Our customs are dug up,
And put aside, like the grass
On which the dancer trod,
And foreign crops implanted;
And we pass by, eyes on the ground,
Submitting to the foreign as ours.

Post-independence disillusion makes poets sad as well as bitter. The Zambian, Alan McLean, says:

The rallies have stopped now, of course,
And hopes lie clenched again,
Mouldering into resentment.
Our people have gone back to themselves:
Tribe back to tribe.
Each cosy in its stagnant womb.
Where can we find an ideal
To magnetize that ignorance now?

At his best, the Commonwealth poet is a poet more than a regional or Commonwealth spokesman, for he is a simple man speaking to men, giving to his personal irritations and enthusiasms the touch of universality. The present anthology should convince people that Commonwealth Poetry in English is a fact and not a mere political fabrication, and that its future is well worth watching.

K. R. SRINIVASA IYENGAR

NOTES AND NEWS

B.B.C. ANNOUNCES SHORT-STORY COMPETITION

A short-story competition for listeners to its World Service has been announced by the British Broadcasting Corporation.

The contest, **which is open only to writers resident outside Britain,** offers a first prize of £100 (Rs. 2,100) and a hearing for the story in the World Service next January.

A special fee of £20 (Rs. 420) will be paid to each runner-up whose story is chosen for broadcast.

Stories entered for the competition must be previously unpublished and written in English, and be between 1,800 and 2,100 words in length. **The closing date is October 31, 1966.**

The entries will be judged by a panel consisting of Anthony Burgess, novelist and critic; Lenrie Peters, poet, novelist and playwright; and Kay Fuller, BBC producer and novelist. With the worldwide audience in view, they will be looking for writers who can not only tell a story but illuminate some aspect of human experience in a way which can be universally understood.

Entries should be sent to: Short-story Competition, BBC World Service, Bush House, London, W.C.2.—*British Information Services.*

And only the Master shall praise us, and only the Master shall blame;
And no one shall work for money, and no one shall work for fame;
But each for the joy of working, and each, in his separate star,
Shall draw the Thing as he sees It, for the God of Things as They
Are!

—RUDYARD KIPLING

P.E.N. MEETINGS

BOMBAY

THE *BHAGAVAD-GITA* FOR THE MODERN MAN

Shri Rohit Mehta gave a talk on "The *Bhagavad-Gita* for the Modern Man" on June 16th under the joint auspices of the Indian Institute of World Culture and the P.E.N. All-India Centre. Shri R. P. Sirkar took the chair.

Shri Mehta spoke of the perennial wisdom of the *Bhagavad-Gita* and its relevance to man's search for happiness, especially in the context of modern civilization. The *Bhagavad-Gita*, he said, is not a book of speculative philosophy or moral precepts but a book of human psychology. It stresses the necessity of giving to everything its right value, which leads naturally to *yoga* or dissociation from what gives association with pain. To give everything its right value the mind must see clearly without distraction. Thereby the true nature of things becomes known and the mind realizes both the knower and the known. The mind is conditioned by the three *gunas*: *tamas*, *rajas*, and *sattva*. It is possible, however, to control the mind by *abhyasa* and *vairagya*. They must go together in action without attachment. Shri Mehta quoted from the last chapter of the *Gita* which describes the man "serene, sorrowing no more, and no more desiring."

Shri R. P. Sirkar thanked Shri Mehta for reiterating some of the central teachings of the *Gita*.

SPIRITUAL PHILOSOPHY IN INDIAN TRADITION

Dr. J. N. Chubb gave two talks under the general heading "Spiritual Philosophy: The Indian Tradition" on June 23rd and 27th. In the first talk entitled "Reason and Revelation" Dr. Chubb said that he proposed to give not a mere exposition but a reformulation as well as a criticism of the Indian tradition. A critical history of Indian philosophy has yet to be written. Spiritual philosophy is concerned with the Brahman conceived as the Supreme Reality as well as the Supreme Value. It is the Infinite and in it mankind finds salvation. According to

Shankara, the Vedas are the sole authority regarding the existence and nature of Brahman. But what precisely is the relation between Reason and Revelation? We have to distinguish two questions: (i) How do we obtain the concept of Brahman? and (ii) What is the justification for accepting the presuppositions of spiritual philosophy?

We have to distinguish between empirical and non-empirical or *a priori* concepts, and further distinguish *a priori* concepts into immanent or categorial and transcendent concepts. The concept of Brahman is *a priori* and transcendent. *A priori* concepts, though in the mind, have to be evoked. The categorial concepts are evoked by sense experience but the transcendent concepts can only be evoked by revelation. *Shruti*, therefore, explains the origin of transcendent concepts.

Dr. Chubb disagreed with Shankara's view that reason can establish the infallibility of the Vedas. This view would leave a gap between reason and revelation. A proper understanding of the relation between the two consists in seeing that the revealed concept is itself a criterion in the light of which reason develops and matures the idea of Brahman into a metaphysical system. Philosophical reasoning is neither deductive nor inductive but can be compared to the creation of a work of art which is the expression of an inchoate idea with which the artist's mind is seized. Hence there is no question of proof or disproof in philosophy. The metaphysical system, however, can be matured into a direct and self-authenticating spiritual experience.

In the second lecture on "Divergent Systems and their Reconciliation" Dr. Chubb referred to the difficulty that there are many revelations of the Infinite. Which shall we accept? He considered the view that the mystics do not disagree in their experience of reality, but only in their formulation of the experience which is ineffable. Similar to this is Shankara's view that Brahman cannot be described but only indicated and that *Nirguna* is a better *lakshana* than *Saguna*. Dr. Chubb rejected this explanation of the divergence since it would mean that our mental constructions were false. He explained that the view that reality is ineffable does not mean that it denies our mental predicates but that it absorbs and transfigures them, very much as the prose meaning contained in the paraphrase of a poem is taken up and transcended in the poem.

Hence the problem of divergent systems remains. It is in the philosophy of Sri Aurobindo and his doctrine of the Logic of the Infinite that the solution is to be found. The framework of our logic is determined by reference to the object on which it operates and the different revelations give us not conflicting but complementary aspects of the many-faceted Whole. There is no contradiction in the simultaneous affirmation of Brahman as Impersonal as well as the Supreme Person.

In Sri Aurobindo's philosophy, there is the resolution of another tension inherent in spiritual philosophy, namely, between the transcendent order of Freedom (*moksha*) and the social order composed of individuals embodied in a material environment and in the world of becoming. Traditional philosophies are world-negative. There is no fulfilment here, but only in the beyond. For Sri Aurobindo a mere philosophy of salvation leaves unsolved the riddle of existence and the purpose of manifestation and embodied existence, as well as the significance of collective existence, of time, history and the vast process of evolution. Sri Aurobindo's philosophy reconciles these two orders by revealing the secret of manifestation and showing that the process of evolution has yet to attain its denouement. Salvation is only the beginning and not the end. What is necessary is a transformation of our outer nature so that the mental man (*Manomayapurusha*) may be replaced by the gnostic being (*Vijnanamayapurusha*). This will bring about a divine fulfilment on earth and bring into existence a new social order and a new type of collective existence organized around a community of gnostic beings who will form the nucleus of the new humanity.

Principal M. P. Rege, who presided at the two lectures, in his summing up, agreed with Dr. Chubb's rejection of the Hegelian account of the nature of reasoning. On the origin of metaphysical concepts, he referred to the view of Kant and suggested that we may come by the transcendent concepts through an extension of the categorial concepts, by disregarding the conditions which delimit their significant application. He suggested that perhaps this may be an alternative way of accounting for the genesis of metaphysical concepts. While accepting Dr.

Chubb's view concerning the distinctive character of philosophical reasoning, he said that if a philosophical system is merely the maturation of a basic concept, then it cannot claim truth-value. We would have to be content with the co-existence of alternative points of view. The appeal of each system would be aesthetic as much as logical. He, however, felt that this situation was unsatisfactory though he could not suggest any alternative way of accounting for philosophical reasoning.

Shri R. P. Sirkar moved a vote of thanks.

DELHI

MODERN MARATHI LITERATURE

Under the auspices of the P.E.N. Delhi Group, a meeting was held on June 28th at Sapru House, New Delhi. Dr. Prabhakar Machwe, a writer in Hindi and Marathi and Assistant Secretary in the Sahitya Akademi, spoke on "Modern Marathi Literature."

Literature being an index of the mood of people, the present mood in Marathi is apparently a sentimental revival of the past on the one hand and a sense of frustration and near pornographic frankness on the other. While the historical writings of Apte and Keshavsut's poems are popular, attempts are being made by the new generation to assert itself by breaking away from tradition. These contradictory pulls started in the early twenties. The romantic and later on progressive writing gave birth to experimental literature resulting in obscure and abstract attempts and now the beatnik posture is in vogue.

Among those for whom history is a source of inspiration are Sane Guruji, P. B. Bhave, G. D. Madgulkar, Annabhau Sathe, Amar Shekh, etc. The others who question and doubt are Vaman-Malhar, V. S. Khandekar, Kusumagraj, P. L. Deshpande and Anil.

After the second World War, B. S. Mardhekar is an important influence and he is described as an epoch-maker. Like Eliot he brought a new idiom into Marathi. Anant Kanekar is another significant name. Mangesh Padgaonkar, Vinda Karandikar, Dilip Chitre, Muktibodh, Madhukar Keche, Arun Kolatkar also deserve mention.

In the novel as well as in the short story the problem dealt with predominantly is sex. Phadke, Khandekar, P. B. Bhave, Gangadhar Gadgil, Gokhale, Madgulkar, G. S. Kulkarni, S. S. Joshi, Panwalkar, S. Patil, Anand Jadhav and S. N. Pendse are popular names.

Marathi has well-developed drama and a popular stage. Atre, Mama Warerkar, Vasant Kanetkar and Vijay Tendulkar have contributed much by way of original plays as well as translations.

In literary criticism, the conflict of the romantic and the revolutionary, the revivalist and the rational and clinical is sharp. Some have nostalgic feelings while others justify even obscenity. Mardhekar's theories of "emotional equivalence" and "sublimity in literature" are criticized for different reasons by Prabhakar Padhye, Kurundkar and M. P. Rege. D. K. Bedekar and W. L. Kulkarni are other noted critics. Much churning is going on at present but little has been achieved though the language of criticism has become sharper through the process of debate.

A lively discussion followed the talk. Most of the observations centred on the latest trends and obscenity. The present writer strongly defended the traditionalists and said that vulgarity could not be justified. Certain standards of decency should be maintained with voluntary restraint.

Shri Tirath Basant defended the experimental activities of the writer.

Dr. Abinash Bose in his vote of thanks summed up the discussion and observed that literature should not lose contact with reality. At the same time it must be remembered that literature was something more than reality.

The meeting ended after light refreshments.

MADHAV SINGH "DEEPAK"

Some men are good for righting wrongs,
And some for writing verses.

—F. LOCKER-LAMPSON

THE LITERARY SCENE IN INDIA

ENGLISH

Among the recent releases of the Navajivan Publishing House (Ahmedabad 14) are *Gandhiji Expects, Industrialize and Perish* and *The Great Trial*. These are in English. A Hindi version of the first book has also been published under the title *Gandhiji ki Apekhsha. Gandhiji Expects* is an anthology of Gandhiji's views on the knotty subject of governing the country, once it became free. Here are two of his topical opinions, selected at random:

> The Ministers cannot live as *sahib log*, nor use for private work facilities provided by Government for official duties.
>
> National service has nowadays come to mean striving for a big name, according to many now, through which one gets a notice in the papers or is photographed — which is better — or secures a Ministership as a reward for going to jail. So everyone wants to grab power in order to rise to a Ministership in the end.

The theme of *Industrialize — and Perish* is that

> the reckless urbanization of civilization, which is proceeding apace all over the world including India, constitutes a serious menace to the progress of mankind, since in the crowded cities people will never be able to live in peace with one another without resort to violence and untruth. . . .

How prophetic and true. *The Great Trial* is a reprint of Gandhiji's historic trial in Ahmedabad in 1922, during which as the writer of the Introduction, Janab Mazhurul Haque, says "Gandhiji proved himself to be one of the noblest and most magnanimous of men."

G. M.

* * *

Two year-books, *Britain* (1966) (17*s.* 6*d.*) and *India* (1965) (Rs. 6.50) provide an extremely interesting comparative study: in production, in the presentation of basic facts and figures, in the arrangement of Chapters and providing of Book-lists for further reading and, above all, supplying of an easy reference-aid, the Index.

The British year-book is ready with the beginning of the year as it should be. Not so with the Indian publication; it is generally ready in the middle of the year.

The British year-book carries separately a charming and most useful ordnance survey map on a fairly large scale, printed in many colours. The map alone would be worth the price of the volume extending to 590 well-printed pages with many art-plates. The Indian map, on the contrary, is worse than what one finds in a cheap school atlas. It is unbelievable that an official publication is so negligent of the map. Even Railway time-tables used to carry a far better and more useful map.

The other outstanding aspect of the two official handbooks is the Index. For 522 pages of the British book, the Bibliography (with price of each publication) extends to a little more than 25 pages in close print (pp. 523-50) and the Index to 40 (double column to a page, pp. 551-90). The Indian year-book has 525 pages excluding the appendices (526-47) and its Select Bibliography covers twenty pages. But it has no index at all. The year-book of the proverbial "Nation of Shop-keepers" does not carry any advertisements at all: while the Indian year-book has more than a hundred pages of advertisements for an odd variety of wares and services.

Looking at it from another point of view, the Indian year-book confines itself to reports of official achievements only, leaving out the people's effort. The Government and the people seem to have merged fully in the British year-book: therefore it is a complete picture of the public and the private sector, to use our terminology.

The British year-book carries a detailed report on book production (pp. 234-5; 325). During 1964, nearly 1,100 British publishers issued 26,154 titles, of which 20,894 were new books and the rest reprints or new editions. We are further told that HMSO (Her Majesty's Stationery Office) constitutes the single largest publishing house in Britain. The majority of books are published by about 300 well-established publishing houses, including of course the Oxford and the Cambridge University Presses.

Similar information about Indian publishing is not to be found in *India* (1965). Book production is mentioned only incidentally as a part of the Sahitya Akademi's activities. (pp 82-3). The Indian year-book is also curiously silent about newspapers: it does not mention even a single paper by name (pp. 129-35). The British counterpart, however, gives a detailed list of national newspapers and London evening papers in a specially written Chapter (pp. 492-500) on the Press, giving details about training for Journalism, about the Press Institute and the Press Council. A Chapter on Mass Communication (pp. 125-44) covers this in *India* (1965) along with newspapers, broadcasting and films. The same is true of education.

But the main difference between the two official publications is one of approach. The British narration is with a just pride in the achievement of the nation as a whole, while the Indian report is dull, drab and more officious than necessary in an informative publication. That the private sector receives but scant attention is the great drawback of the Indian year-book. The general get-up of the Indian volume leaves much to be desired. Lack of illustrations and of an index also makes the Indian book a publication indifferent to the convenience of the reader. Many striking photographs, well produced on art paper, are included in the British year-book.

S. R. TIKEKAR

GUJARATI

The Kavilok of Bombay held its second *Kavyasatra* from June 3rd to 5th at Junagadh, Saurashtra. The poet Rajendra Shah organized it with the help of Professor T. V. Parmar of Junagadh.

During these three days' discussions a number of problems regarding poetry were discussed and young poets and critics freely participated. The topics discussed were: "My Favourite Poem"; "Values in the Criticism of Poetry"; "The Periodical Progress of Modern Gujarati Poetry"; and "Inside the Poet's Studio." Among the principal participants were Shri Rajendra Shah, Professors T. V. Parmar, Labhashanker Thakar, Gohil Subhash Shah, Shri Shrikant Shah, Shri Prabhodh Parikh and the present writer.

During the discussions the points of view of different contemporary schools of poetry became sharply evident and so proved very interesting to the large audience present.

A *Kavi Sammelan* was also organized where about twenty poets both local and from outside Joonagadh participated. It was a great success as it presented Gujarati poetry right from folk poetry to the prose-poem of the present day. One evening was given to folk-music.

On June 6th the Government of Gujarat organized a trip to Sharda Gram, Somanath Patan and Sasan Gir.

On the whole the *Kavyasatra* was a success.

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The well-known *Vaidyaraj* of Gujarat and the ex-Principal of the Ayurvedic College, Surat, Shri Bapalal G. Vaidya, has been awarded the Ranjitram Gold Medal for the year 1965 for his work in Ayurveda. Besides being an eminent *Vaidya* Shri Bapalal is deeply interested in Gujarati literature. Apart from his works on Ayurveda and medicine, Shri Bapalal has to his credit works like *Flora in Ramayan* and *Flora in Kalidasa*.

N. K. PANDYA "USHANAS"

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Speaking on the occasion of presenting the Harindra Gold Medal to the young writer of Cutch, Shri Vanu Pandhi, for his novel *Sadha ane Sukana*, Shri Jyotindra Dave, the popular humorous writer, advised young writers to use their pen with an open and pure heart and deep thought. This is a timely warning, for nowadays we often find that "realism" is used as a cloak to cover the absence of a sense of morality or real beauty of life and art. Therefore Shri Dave's advice is welcome.

GIRIJASHANKAR K. VYAS

HINDI

Shri Y. B. Chavan, Defence Minister, presided over the twelfth session of the All-India Rashtra Bhasha Prachar Sammelan held at Aurangabad from May 28th to 30th. He said that it may take a long time to implement the constitutional provisions on language and advised Hindi enthusiasts to work patiently for its propagation. The session was inaugurated by Dr. Laxmi Narayan "Sudhanshu," Speaker of the Bihar Legislative Assembly, and Shri V. P. Naik, Chief Minister of Maharashtra, declared open the exhibition organized by several States.

The Mahatma Gandhi Prize of Rs. 1,501 was awarded posthumously to the late Dr. Rangeya Raghav, the first Tamil-speaking writer to receive this honour. The prize was given to his wife. The Mahatma Gandhi Prize is awarded annually to a non-Hindi-speaking writer for his meritorious contribution to Hindi literature. The late Dr. Rangeya Raghav has over a hundred books to his credit, mostly in Hindi.

ANANDRAO JOSHI (Nagpur)

MALAYALAM

The thirtieth session of the Kerala Sahitya Parishad was held at Ernakulam from May 24th to 26th. Shri K. A. Damodara Menon (former Minister for Industries, Kerala) welcomed the gathering. Shri K. P. S. Menon inaugurated the session. Shri K. P. Kesava Menon, Editor, *The Mathrubhumi*, presided. Stressing the dynamic role of the writer in social reconstruction, he appealed to the organizers to strengthen the Parishad by creating greater harmony and co-operation among the literary men in Kerala. It may be mentioned that since 1959 the Parishad (founded in 1927) has been considerably weakened by internal dissensions resulting from political and communal rivalry. Many distinguished writers are still actively non-co-operating with this organization.

The second session was devoted to poetry. Shri Vailoppilli Sridhara Menon opened the session and Shrimati Nalapat Balamani Amma was in the chair. Many poets participated.

The other sessions were devoted to "The Writer's Outlook on Life," "Drama," "Literature and Culture," "Literature and Journalism" and "Whither Literature?" Professor Joseph Mundasseri, Principal Sukumar Azhicode, Panampalli Govinda Menon, Thakazhi Kesava Dev and Ponkunnam Varkey may be mentioned among those who participated.

There were different art exhibitions on all the days. The Parishad conducted a camp for short-story-writers during the week.

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A first novel by a young advocate (he is just 25) of Calicut seems to be a promising beginning for a bright career. It is *Ente Natu, Ente Swapnam* (My Country, My Dream) (R. R.

Prabhu, Cochin. 300 pp. Rs. 4.00) by Shri K. P. Manmohan. This is a novel of contemporary life giving a realistic picture of Kerala during the three months in 1959, when the Communist ministry was removed by the Government of India. The central figures are a well-to-do businessman, Prabhakaran, and a college girl, Aruna. Of course, there are blemishes indicating a lack of maturity in the author. Yet his characterization is impressive and the style is quite suited to the theme. A matter of added interest to the student of literary history is that the author is a great-grandson of the late G. Chandu Menon, whose classic novel *Indulekha* appeared in 1889.

MADHURAVANAM C. KRISHNA KURUP

MARATHI

It may surprise readers to know that the most widely circulated Marathi magazine for boys is published at Madras, and not in Maharashtra. The profusely illustrated magazine is *Chandoba,* which has a record circulation of 56,000 copies per month. The original magazine is in Telugu and its versions are published in six regional languages. The Hindi *Chandamama* commands a circulation of one and a half lakhs of copies per month. The magazines are printed in Madras.

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Shri Narendra Tidke, Minister for Labour, inaugurated the thirteenth session of the All-India Mahanubhao Parishad held at Warud (Dist. Amaravati) on June 5th. The Parishad honoured Dr. Y. K. Deshpande, the eighty-four-year-old research worker and author of Mahanubhao literature, and presented him with an address. He also declared open the exhibition of old Mahanubhao works. Dr. V. B. Kolte, Vice-Chancellor of the Nagpur University, presided over the symposium on Mahanubhao literature and philosophy. The next session will be held at Latur.

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News in Brief:

(i) The well-known publisher Shri H. V. Mote has started a bureau, "Marg," for the guidance of new writers and publishers. The address is 3 West View, Nappu Road, Dadar, Bombay 14.

(ii) Shri Y. K. Kulkarni, a noted poet, playwright and critic of Indore, died at the end of May, aged seventy-three.

ANANDRAO JOSHI (Nagpur)

SANSKRIT

Shri D. V. Varadpande was sixty on May 24th. He has been working forty years for the propagation of Sanskrit. He is secretary of the Sanskrit Bhasha Pracharini Sabha, Nagpur, and also edits the weekly *Sanskrit Bhawitavyam* published under its auspices.

Shri Varadpande was a brilliant student of the Nagpur University, went on to teach at the Binzani City College, Nagpur, and retired recently as its Principal.

In 1930, he started the Nagpur Sanskrit College. It was mainly through the efforts of this college that the Nagpur University inaugurated the Faculty of Oriental Learning in the year 1938.

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We regret to note that MM. Pandit Giridhar Sharma Chaturvedi, the veteran Sanskrit scholar and author of Varanasi, passed away on June 10th, aged eighty-six. He has over a dozen books on Sanskrit literature, philosophy and culture to his credit. He was one of the four eminent Sanskrit scholars, who are honoured annually by the President on Independence Day. He received the Sahitya Akademi Award for his book *Vaidik Vijnan* in 1962.

ANANDRAO JOSHI (Nagpur)

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At a meeting of scholars held recently at the Gowtami Vidya Pitham, an Oriental College at Rajahmundry, Dr. B. Ramakrishnarao, Chairman of the Classical Languages Development Committee, appointed by the Government of Andhra Pradesh, said that Sanskrit learning in this country had been maintained through centuries by Brahmin scholars whose devotion was based only on their zeal to uphold and continue Dharma. He expressed his appreciation of their sense of sacrifice and devotion. Traditional methods of study alone, he believed, were conducive to the propagation and promotion of Sanskrit learning; the modern approach to language studies was not suitable to learning Sanskrit as a language. Shri Remilla Suryaprakasa Sastry, a great Vedic scholar, strongly pleaded for the utilization of the funds of religious institutions for the promotion of Vedic studies and Sanskrit learning.

The Committee was constituted in 1965 by the Andhra Pradesh Government to suggest ways and means for the development of classical languages in the State, viz. Sanskrit, Arabic and Persian. Besides the Chairman, Dr. Burgula Ramakrishnarao, the Committee consists of nine members. The Committee recorded the opinions of scholars and others interested through a questionnaire issued by it and received memoranda also in this matter.

POTHUKUCHI SURYANARAYANA MURTY

TAMIL

Shri K. Kumaraswamy Pillai passed away at Nagercoil recently. Besides being the son-in-law of the famous poet, Shri Kavimani Desikavinayagam Pillai, he was also a poet in his own right. He was a fine gentleman and his loss will be widely regretted. Shri Kumaraswamy Pillai played a leading part in creating an active group of literary critics on Kavimani.

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The D.M.K. Political Conference held at Trichy in mid-June requested the Government of India to issue a postage stamp to honour the memory of the Poet Bharatidasan of Pondicherry who was the foremost disciple of the poet Subramanya Bharathi.

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The International Tamil Conference-Seminar on Tamil Studies was a great success. The Governments of Malaysia and the Department of Indian Studies deserve our congratulations on their effort. As a result of the Conference the Tamil language and its literature have secured a world stature. Translations of Tamil classics will be made into several foreign languages by delegates from Korea, Germany and Sweden and other countries.

Tamil Chairs will be established in Singapore, Tokyo and South Korean Universities. In the Madurai University, a department of South-east Asian Studies will be set up.

The next Conference-Seminar will be held in Madras in 1968. Switzerland has agreed to play host to the third Conference-Seminar.

SOMALAY

TELUGU

Dr. B. Ramakrishnarao recently released the Telugu book *Kalidasa Hridayamu* by Shri Khandavilli Suryanarayanasastri of Gollaprolu, at a special meeting held at the Gowtami Vidya Pitham at Rajahmundry. He praised the author for his fine exposition of Kalidasa's poetic achievement. Shri Jatavallabhula Purushottam, a member of the committee, spoke at length on the greatness and uniqueness of Sanskrit as a language and referring to the book released, said the author had written a new chapter in critical studies of Kalidasa literature and paved the way for other enthusiasts. Shri Remilla Suryaprakasa Sastry spoke at length on the chapter on "Kalidasa — His Knowledge of the Shrutis." Shri Vemparala Suryanarayana Sastri said a fresh approach to the study and understanding of the great poet's writings was always desirable, and commended the author's attempt.

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Shri D. Balagangadhara Tilak, a prominent Telugu poet and playwright, passed away on July 1st, 1966, at Tanuku in the West Godavari District. Shri Tilak was forty-five years old and had distinguished himself as an outstanding modern Telugu poet, with an extraordinary delicacy of feeling and an amazing mastery over language and metre. His premature death is a serious blow to modern Telugu literature.

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Speaking at a felicitation function recently held at Rajahmundry, Shri C. V. Subbanna Satavadhani of Proddatur stated that three *Dha*'s are essential requisites for the successful performance of an *Avadhanam, viz., Dhara,* fluency and resourcefulness in versification; *Dharana,* retentiveness; and *Dhairya,* confidence and intrepidity. He touched upon an *Avadhani*'s difficulties during the performance and how he is to get over them. Merely because *Avadhana* poetry was extemporaneous, he said, it could not be asserted that its quality was necessarily inferior; in the hands of master craftsmen and talented poets it would often turn into fine poetry.

Avadhanams are unique to Sanskrit and Telugu. There are two kinds, the *Shatavadhanam* and the *Ashtavadhanam*. In a *Shatavadhanam* there will be a hundred *prochhakas* (questioners) and each one of them will give the *Avadhani* (the performer) a *Samasya* (a problem) or ask for a *Varnana* (description) of an object, person or event and the *Avadhani* must answer in verse. In some *Avadhanams* all the hundred verses are composed successively and recited in full at the end. In some others, the *Avadhani* will be asked to give out only one *pada* (line or foot) of the stanza and thus the first *padas* of a hundred different stanzas will have to be completed. After that, the Avadhani must compose the second *pada* without referring to the questioners. Thus the four *padas* are completed and in the end the *Avadhani* recites all the hundred verses he has composed. This type of *Avadhanam* sometimes takes four days. The questioners are also free to prescribe the metre in which the verse must be composed. Naturally these *Avadhanams* require of the performer extraordinary powers of memory as also mastery over metre, command over vocabulary and perfection in instantaneous versification. Great *Shatavadhanis* like Tirupati Venkata Kavulu, Ramakrishna Kavulu, the Kopparapu brothers, Shri Veluri Sivaramasastri (he performed a *Shatavadhanam* at the age of eighteen in an assembly of pandits) and others produced really good poetry in their *Avadhanams* and turned the usual linguistic feat into an enjoyable literary feast. Some compose a thousand verses on a thousand different topics and present them to the audience. This is called a *Sahasravadhanam* and indeed is a rare feat. In spite of its apparent limitations, it is always delightful to witness the performance of an *Avadhanam* and it is a pity that *Avadhanams* are fast becoming a lost art.

In an *Ashtavadhanam* the performer must do eight things at a time at the bidding of the *prochakas*. In a sense, this is more difficult than a *Shatavadhanam* as the Avadhani here has to concentrate his attention on eight different and ill-assorted topics.

Here also there will be *Samasya* and *Varnana*. Besides these, there will be three very difficult items *viz.*, *Nishiddhakshari*, *Vyastakshari* and *Dattapadi*. In *Nishiddhakshari*, when the *Avadhani* begins versification, the questioner is at liberty to put a restriction on every one of the letters (*aksharas*) to be used by the *Avadhani*. In *Vyastakshari* the letters in a line of verse or a sentence are written on different pieces of paper, one on each, and are given to the *Avadhani* one by one in a jumbled order. At the end of the performance he has to give the line or sentence in its correct order. In *Dattapadi*, the *Avadhani* is given some *padas* (words) and asked to compose a verse containing those words. Other conditions may also be prescribed in regard to the meaning and content of the verse. In addition to these items, counting of the chimes of a bell, narration of a story in *Puranas* and discourse with one who interrupts at will with irrelevant talk and intrusions (*Aprastuta Prasangam*) figure as other features in an *Ashtavadhanam*. The *Avadhani* has to steer clear of all these obstructions through sheer force of concentration and resourcefulness. *Avadhanams* are thus a wonderful linguistic and mental feat calling forth all the powers of mind of the performer.

POTHUKUCHI SURYANARAYANA MURTY

URDU

The Hindustani Book Trust was formed a few years ago by three eminent trustees, Shri V. Shankar, Lala Yodhraj and Shri S. S. Desnavi, in answer to a long-felt need for bringing Hindi and Urdu nearer to each other and to raise the standard of production, printing and designing of books in these languages. The Editorial Board comprises Dr. Mulk Raj Anand and Ali Sardar Jafri.

The Trust's initial progress was made possible by generous donations from our late Prime Minister, Pandit Jawaharlal Nehru, H.H. the Nawab of Rampur, Bakshi Ghulam Mohammad, Lala Yodhraj, Dilip Kumar and many others.

During its short existence the Trust has organized two successful cultural programmes and published three books of poems of Ghalib, Mir Taqi Mir and Kabir with good glossaries and comprehensive introductions, simultaneouly in two scripts, Devanagari and Urdu.

The books have met with a warm response from the public as well as from important men of culture. The *Diwan-i-Ghalib* was awarded the first prize by the Government of India, for excellence in printing and designing. It was much appreciated by Pandit Nehru, who honoured the Trust by giving a personal donation. The Government of India's National Book Trust (New Delhi) passed a resolution appreciating the book and offered the Trust a gratuity of Rs. 5,000 as token help towards the publication of the *Diwan-i-Mir*.

The *Diwan-i-Mir* was awarded a prize by the Maharashtra State Urdu Booksellers' Association as the most authentic and beautifully produced edition of Mir's poems.

Kabir Bani, which has just come out of the press, is a scholarly work. It contains 128 of Kabir's most authentic poems with a complete translation in modern Hindi and Urdu. It also provides a parallel study of the *Bhakti* and Sufi movements with appropriate quotations from Urdu and Persian poetry. The book has been warmly appreciated by Hindi and Urdu scholars.

The Trust envisages the publication of further classics of Hindi and Urdu poetry more or less in the format of its other publications. The poems of Mira Bai and Nazir Akbarabadi are fourth and fifth on its list.

Besides this series of *de-luxe* editions, the major task before the Trust is to publish, in the Devanagari and Urdu scripts, all that is best in Hindi and Urdu literature in popular editions at popular prices.

Another important task the Trust has undertaken is the publication of dictionaries of poetry and literature, as well as histories of the languages with special emphasis on their basic unity. For instance, the Trust has commissioned some noted Hindi and Urdu scholars to prepare a short chronololgical account of the development of Hindi and Urdu literatures bringing out their parallel growth both in diversity and in unity. This will be a major contribution of the Trust. Whether these two streams merge together to form a unified language in the future or maintain their independent parallel development, the groundwork done by the Trust will provide a secure foundation for the growth and progress of both and a better understanding between them.

The Trust has already prepared a Dictionary of Urdu Poetry in six volumes in collaboration with the Punjab Educational Trust, New Delhi. This will be published very soon. The Trust plans also to hold occasional seminars in Delhi and Bombay in which eminent writers and scholars will be invited to participate. The papers read at these seminars may be published later as monographs or collected essays.

* * * * *

According to the recently published data of the USSR Book Chamber, 560 books by Indian authors have been published in the Soviet Union since the establishment of Soviet power in a total edition of 21,730,000 copies. They have come out not only in Russian but also in the dozens of languages of other peoples inhabiting the Soviet Union.

Among Urdu writers who have become popular with Soviet readers are Prem Chand, Krishan Chander, Mulk Raj Anand and K. A. Abbas. While Mulk Raj Anand's works have come out in seven editions in dozens of thousands of copies, K. A. Abbas has been translated into eleven languages of the Soviet Union.

* * * * *

The well-known poet Shri Jagan Nath Azad from Delhi represented India at a *mushaira,* which was organized at Kathmandu by the Bazme-Adab on June 18th, as part of King Mahendra's birthday celebrations. Shri Azad kept the packed audience spellbound by his chaste diction, wide emotional appeal and, above all, by his lyrical expressions and style of recitation.

The president of the function, Shri Kedar Man Vyatith, Nepal's Minister for Transport, who is himself a noted poet, paid tributes to Shri Jagan Nath Azad for his excellent recitation.

A CORRESPONDENT

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ROMAIN ROLLAND

[Dr. A. K. Banerji read this paper at the inauguration of the Romain Rolland Centenary Year Exhibition of Books and Photographs at Theosophy Hall, Bombay, on April 22nd. For the speeches of Dr. P. V. Cherian, Governor of Maharashtra, and Shrimati Tara Cherian on the occasion please refer to our July number.—ED.]

I am deeply indebted to the organizers of this morning's function for the honour they have bestowed on me in asking me to speak to you on Romain Rolland, to offer my homage to his life's work. Romain Rolland was no mere visionary or intellectual. His rich personality spanned wide tracts of diverse disciplines of the mind and the emotions. These can be interpreted only by one who is in some measure his compeer, which few of us can claim to be. Add to this very manifest limitation my ignorance of the language he endowed so richly, and the meagre time I had in preparing myself for this occasion. I shall, therefore, pay my homage to this great man by constantly invoking help from him, as we say in Bengali, "To worship the sacred Ganga with an offering of the waters of the Ganga." I shall give you a brief account of the major phases of Romain Rolland's life, and take up three of Rolland's writings, almost in the evening of his life — on Gandhi, Ramakrishna and Vivekananda — largely by quoting from these works. This bouquet of flowers gathered from his garden will be my offering to this great man.

Romain Rolland was born in France on January 29th, 1866, in an ancient but quiet city in the confines of old-time Burgundy. He came very early under the influence of music, the first great message of the soul. His mother taught him the piano. From its tones he learned to build for himself the infinite world of feeling, transcending the limits imposed by nationality. For, while he eagerly assimilated the easily understood music of the French classical composers, German music enthralled his youthful soul. As he has himself recorded,

> these streamlets of melody, which watered my heart, sank into the thirsty ground as the rain soaks into the earth. The bliss and the pain, the desires and the dreams of Mozart and Beethoven, have become flesh of my flesh and bone of my bone. I am them, and they are me. . . . How much do I owe them. When I was ill as a child and death seemed near, a melody of Mozart would watch over my pillow like a lover. . . . Later, in crises of doubt and depression, the music of Beethoven would revive in me the sparks of eternal life. . . . Whenever my spirit is weary, whenever I am sick at heart, I turn to my piano and bathe in music.

As ever happens, his biographer Stefan Zweig says, we see a great life opening with great dreams. His first enthusiasms were most powerfully aroused by Shakespeare and Beethoven. The youth inherited from the child, the man from the youth, this passionate admiration for greatness. One who has hearkened to such a call, cannot easily confine his energies within a narrow circle. The school in the petty provincial town had nothing more to teach this aspiring boy. The parents could not bring themselves to send him alone to Paris, so with heroic self-denial they decided to sacrifice their own peaceful existence. The father resigned his lucrative and independent position as notary to become one of the numberless employees of a Parisian bank. The whole family looked to Romain's interest, thus teaching him early what others do not usually learn until full manhood, responsibility.

At the age of twenty-nine Rolland got the coveted Grand Prix of the Academie Française for his work on European opera. In the same year he sustained, before the faculty of the Sorbonne, a remarkable dissertation on The Origin of the Modern Lyrical Drama — his thesis for the doctorate. This, in reality, is a vehement protest against indifference to the Art of Music which up to that time had always been displayed at the University.

The work of Romain Rolland during these years comprises a succession of ambitious creative cycles that have not all been completed. They were the successive steps in the relentless quest for Freedom, without which, he says, nothing has any value. It was as late as 1930 that in his *Life and Gospel of Vivekananda* he stated that those who are best qualified to estimate the unique value of freedom are those who have known most fully the suffering of chains — either those of especially crushing circumstances or the torments of their own nature. Let Romain Rolland speak of his own struggles.

> Before I was seven years old the universe of a sudden seemed to me to be a vast rat-trap wherein I was caught. From that moment all my efforts were directed to escape through the bars — until one day, in my youth, under slow and constant pressure, one bar suddenly gave way and I sprang to freedom. These spiritual experiences which marked me for life, brought me singularly near to the spirit of India when later I came to know it. For thousands of years she has felt herself entangled in a gigantic net, and for thousands of years she has sought for some way to escape through the meshes. This ceaseless effort to escape from a closed trap has communicated a passion for freedom, ever fresh, ardent and untiring (for it is always in danger) to all Indian geniuses, whether Divine Incarnations, wise philosophers or poets; but I know few examples so striking as the personality of Vivekananda.

I regret I have skipped perhaps two decades. To go back now to his creative cycles. The first was a dramatic cycle in which the spirit of Shakespeare was to represent the Renaissance, as an integral unit, but it remained a fragment. All his dramas are problem plays — the *idea, not* the living figure, is the primary thing. Rolland's heroes are not impelled to action by the force of circumstances, but are lured to action by the fascination of their own thoughts; the circumstances are, as Zweig says, merely the friction surfaces on which their ardour is struck into flame. The tragedies and the theatre of the revolution came next. Both are unfinished, though there are fragments of imperishable value. The lives of illustrious men, the fourth cycle, is a cycle of biographies planned to form, as it were, a frieze round the temple of the invisible God. This too is incomplete — after his studies of Beethoven, Michelangelo and Tolstoi — and is taken up again only in the 1920's. Jean Christophe alone succeeds in rounding off the full circle of a generation, uniting grandeur and justice in the foreshadowed concord. Above these creative cycles and the discovery of India a little later, looms another cycle to express the harmonious connection of a manifold existence with a lofty and universal life-cycle in Goethe's sense, a cycle in which life and poetry, word and writing, character and action themselves become works of art.

The dream of his youth was to arouse a weary and vanquished generation; to stimulate its faith; to bring salvation to the world through enthusiasm. But the attempt was in vain. In his solitude he read the literature of the day. And since in all voices man hears the echo of his own, Rolland found everywhere pain and loneliness. He studied the lives of the artists, and then wrote:

> The further we penetrate into the existence of great creators, the more strongly are we impressed by the magnitude of the unhappiness by which their lives were enveloped. I do not merely mean that, being subject to the ordinary trials and disappointments of mankind, their higher emotional susceptibility rendered these smarts exceptionally keen. I mean that their genius, placing them in advance of their contemporaries by twenty, thirty, fifty, nay often a hundred years, and thus making of them wanderers in the desert, condemned them to the most desperate exertions if they were but to live, to say nothing of winning to victory.

In his Life of Beethoven, he poured his heart out to contemporary Europe. The brethren of sorrow to whom the message was addressed, scattered here and there throughout the world, gave ear to the call. The book was not a literary triumph; the newspapers were silent; the critics ignored it. But unknown strangers won happiness from its pages; they passed it from hand to hand; a mystical sense of gratitude for the first time formed a bond of union among persons reverencing the name of Rolland. It did not bring him success, but something better, a public which henceforward paid close attention to his work, and accompanied Jean Christophe in the first steps toward celebrity.

The biography of Tolstoi, says Zweig, is a requiem, a dirge. Tolstoi deliberately chose his lot. All the externals of happiness promised him enjoyment. But the heroism of the man without cares lies in this that he *makes* cares for himself, through doubt as to the best way to live. Like a *fakir*, he pierced his own breast with the thorns of doubt. Amid the torment, Tolstoi blessed doubt, saying, "A cleavage between life and the form in which it has to be lived, is the genuine sign of a true life." But Rolland had to struggle and wait another thirteen years before he found Gandhi, who was to him a Tolstoi in a more gentle, appeased, and he says "if I dared, I would say, in a more *Christian* sense, for Tolstoi is not so much a Christian by *nature* as a force of will."

Thus passed forty precious years when Romain Rolland's life seemed a field of ruins. Yet the sacred flame still burned within him. With heroic determination he threw the figures once more into the fiery crucible of his heart, melting the metal that it might be recast into new forms. He resolved to create a genius of the spirit, who should combine and typify what the great ones of all times had suffered, a hero who should not belong to one nation but to all peoples. He fashioned the epic of an imaginary personality. Rolland's disillusionments were precious experiences, his trials but a ladder to a higher creation, Jean Christophe. Life must eternally express itself in new forms; it refuses to allow itself to be dammed up by outworn thoughts, to be hemmed in by the philosophies and religions of the past; in its headstrong progress it sweeps accepted notions out of its way. Each generation can understand itself alone; it transmits a legacy to unknown heirs who will interpret and fulfil as seems best to them. As the heritage from his tragical and solitary generation, Rolland offers his great picture of a free soul. He offers it "to the free souls of all nations; to those who suffer, struggle, and will conquer."

When the Great War broke out in 1914, of a sudden it seemed as if Rolland's whole life had become meaningless. He had feared this disaster from his early boyhood. While others hastened to deaden their senses with the opium of false conceptions of duty and with the hashish dreams of victory, Rolland's pitiless sobriety enabled him to look far into the future. On August 3rd, he wrote in his diary:

> I feel at the end of my resources. I wish I were dead. It is horrible to live when men have gone mad, horrible to witness the collapse of civilization. This European war is the greatest catastrophe in the history of many centuries, the overthrow of our dearest hopes of human brotherhood.

A few days later he wrote:

> I am heartbroken at the absence of any divine message, and divine spirit, any moral leadership, which might upbuild The City of God when the carnage is at an end. The futility of my whole life has reached its climax. If I could but sleep never to reawaken.

One discerns a connection between this and what he said of Vivekananda, years later: "Even in moments of rest, the sails of his ship were filled with every wind that blew earthly cries, the sufferings of the ages fluttered round him like a flight of famished gulls." Rolland was soon to brace himself up, to be at war with the madness of the times. Just as in his lives of illustrious men he had wished to show the sufferers of the world that they were not alone, but that the greatest minds of all epochs were with them, so now he attempted to convince those who amid the general madness were apt to regard themselves as outcasts because they did not share the fire and fury of the newspapers and the professors, that they had, everywhere, silent brothers of the spirit. Once more, as of old, he wished to unite the invisible community of the free. But, incredible as it seems today, his war-time writings convinced his fellow countrymen that he was an antipatriot. In the eyes of the patriots, Rolland's first crime was that he openly discussed the moral problem of the war; a second crime, that he desired to be just to all mankind, that he continued to regard the enemy as human beings, that among them he distinguished between the guilty and the not guilty, that he did not hesitate to refer to Germans as brothers. The third crime, the offence which seemed most unpardonable of all, and the one most dangerous to the State, was his refusal to regard a military victory as likely to furnish the elixir of morality, to promote spiritual regeneration, to bring justice upon earth. During these years, many, mainly the young, came to him for advice in matters of conscience to all of which he returned the same answer.

> Follow your conscience. Seek your own truth and realize it. There is no readymade truth, no rigid formula, which one person can hand over to another. Each must create truth for himself, according to his own model.

In the midst of all this came to him the Nobel Prize for literature in 1915, for his creation, *Jean Christophe*.

These struggles of the soul, spanning three decades, were but preparations for deeper realizations. In the early 1920's he came to know the life of Mahatma Gandhi and presented to the West an impassioned biography of Gandhi which had a characteristic subtitle "The Man who became One with the

Universal Being." Of Gandhi he writes:

> With Gandhi, everything is nature — modest, simple, pure — while all his struggles are hallowed by religious serenity, whereas with Tolstoi everything is proud revolt against pride, hatred against hatred, passion against passion.

Rolland again found the echo of his heart in Gandhi's conception of patriotism. "For me," said Gandhi, "patriotism is the same as humanity. I am patriotic because I am human and humane. My patriotism is not exclusive.... A patriot is so much less a patriot if he is a lukewarm humanitarian."

Talking of Gandhi's approach to the country, Rolland says:

> He stopped at the thresholds of the thousands of disinherited, dressed like one of their own. He spoke to them in their own language. Here was *truth* at last and not only quotations from books! ... Who else had *felt*, like him, in communion with the people? *Felt* that they are of his own flesh and blood? At the Mahatma's call the hidden forces of the soul have blossomed forth, for the Mahatma has made the truth into something concrete, visible.... Love alone is truth.

In concluding, Rolland sums up Gandhi's message as being this that the way to peace leads through self-sacrifice. The only thing lacking, Rolland says, is the Cross.

In five years from this study on Gandhi, Rolland gave us two invaluable studies, the Lives of Ramakrishna and Vivekananda. I feel constrained to say here that the brief note on Romain Rolland in the Encyclopaedia Britannica — consisting of no more than 33 lines — makes no mention of these two studies. Nor, curiously enough, does it cover his lone struggle during the Great War beyond saying that "when World War I broke out he became unpopular because of a series of articles published during September and October 1914." But no indication of their contents is given. However, to resume our story, in the sixty-fourth year of his life Rolland was able to make the unequivocal declaration:

> I see God in all that exists. I see him as completely in the least fragment as in the whole cosmos. There is no difference of essence. The very greatest of men is only a clearer reflection of the sun which gleams in each drop of dew.... It is because Ramakrishna more than any other man not only *conceived*, but *realized* in himself the total Unity of this river of God, open to all rivers and all streams, that I have given him my love; and I have drawn a little of his sacred water to slake the great thirst of the world.

The esteem in which Rolland held India is immeasurable.

> If there is one place [he declares] on the face of the earth where all dreams of living men have found a home from the very earliest days when man began the dream of existence, it is India. . . . (The vibrant tree of vision that is India) sings one great symphony, composed of the thousand voices and the thousand faiths of mankind. Its polyphony, discordant and confused at first to unaccustomed ears, discovers to the trained ears its secret hierarchy and great hidden forms. Moreover, those who have once heard it can no longer be satisfied with the rude and artificial order imposed amid desolation by Western reason and its faith or faiths, all equally tyrannical and mutually contradictory.

Rolland saw that with Ramakrishna no word was only a word; it was an *act*, a reality. Ramakrishna has said:

> Do not *speak* of love for your brother! *Realize* it! Do not argue about doctrine and religions. There is only one. All rivers flow to the ocean. Flow and let others flow too! The great stream carves out for itself according to the slope of its journey — according to race, time and temperament — its own distinct bed. But it is all the same water. . . . Go. . . . Flow on towards the ocean.

Of Vivekananda, he wrote:

> I hope to be able to make other Westerners, who resemble me, feel the attraction that I feel for this elder brother, the Son of the Ganges, who of all modern men achieved the highest equilibrium between the diverse forces of thought and was one of the *first* to sign a treaty of peace between the two forces eternally warring within us: the forces of *reason* and *faith.*

The sweeping strokes of Vivekananda's wild bird's wings took him, says Rolland, across the whole heaven of thought from one pole to the other, from the abyss of servitude to the gulf of freedom, after which he extols the splendour of existence:

> Never forget the glory of human nature! We are The Greatest God that ever was or ever will be. Christs and Buddhas are but waves on the boundless ocean which I am.

Rolland sees no contradiction in this. For Vivekananda the two conditions are co-existent in man. "What is this universe? . . . . In freedom it rises, in freedom it rests." And yet with each movement every living being makes the chains of slavery eat more deeply into his flesh. But the dissonance of the two sentiments blends into harmony which is the opposite of the serene and sovereign homophony which another religion born in India preached, namely, Realize that all this is illusion. But the Advaita Vedanta says, Realize that in illusion is the Real.

I shall conclude with a few more words from Romain Rolland in which he gives his personal reaction to Vivekananda:

> His words [says Rolland] are great music, phrases in the style of Beethoven, stirring rhythms like the march of Handel choruses. I cannot touch these sayings of his, scattered as they are through the pages of books, at thirty years' distance, without receiving a thrill through my body like an electric shock. And what shocks, what transports, must have been produced when in burning words they issued from the lips of the hero.*

A. K. BANERJI

A SANSKRIT SCHOLAR PASSES AWAY

The cause of Indology has suffered an irreparable loss in the death of the great savant Dr. Vasudev Sharan Agrawala at Varanasi on July 27th. Dr. Agrawala had earned world-wide repute as an authority in many branches of learning, particularly in the Vedas, the Upanishads, the Puranas and related subjects. He headed the Department of Art and Architecture in the Banaras Hindu University for many years, and was also for some time Principal of the University's College of Indology.

Dr. Agrawala's contribution to museumology and the history of art and architecture has been widely acclaimed, and he has written on a variety of subjects ranging from the *Solar Symbolism of the Boar* (an interpretation of *Yajna-varaha*) to *Gotras in Panini*. His published works, numbering over eighty, have won wide recognition as much for their extent and versatility as for the depth of learning they reveal, and he has left behind scores of books yet to be published in addition to numerous notes and scrapbooks which should prove a treasure-house for many generations of researchers.

Dr. Agrawala had been in charge of many a publishing project, including such notable ones as the Prakrit Text Society Series and the Nepal Endowment Sanskrit Series. He also edited the *Purana* bulletin of the Kashiraj Trust.

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* I should like to acknowledge that I have relied heavily on STEFAN ZWEIG's *Romain Rolland: The Man and His Work* (Allen and Unwin) and Romain Rolland's own lives of Ramakrishna Paramahamsa and Vivekananda (both published by Advaita Ashrama, Calcutta).—A. K. B.

Dr. Agrawala has translated and commented on a number of *Pauranic* works including the *Devi Mahatmya*, based chiefly on an old Nepali thirteenth-century manuscript. He has written, for the Kashiraj Trust of Varanasi, an elaborate study of the *Matsya Purana* in the Vedic background. He has written also a study of the *Vamana Purana* and a study of the *Markandeya Purana* in Hindi. He has produced an edition of Vidyapati's *Kirtilata*, with a commentary called *Sanjeevani*. In *India As Known to Panini*, he has discussed the cultural material in Panini's *Ashtadhyayi*. He has published several works dealing with the architectural pieces in the Mathura Museum.

Perhaps Dr. Agrawala's major contribution in recent years is to the esoteric interpretation of the Vedic lore. His *Chandaswati Vak* (Select Vedic Mantras), *Sparks from the Vedic Fire* and other works give us a glimpse of his profound insight into the symbolism of the Vedas. He was the moving spirit behind the School of Vedic Studies of the Banaras Hindu University, an institution launched in the summer of 1960 with the object of focusing attention on Vedic studies, especially on their traditional esoteric interpretation. Its inaugural announcement said:

> *Vedavidya,* according to our view, essentially represents a metaphysical doctrine . . . enunciated through the symbolism of Gods and Sacrifice. Round this symbolism has been built a consistent tradition in the great literatures of India through the ages — a *Philosophia Perennis* or *Sanatana-vidya*.
>
> The aim of this Vedic School is to revive and reintroduce this tradition amongst the Vedic scholars of the present day.

Dr. Agrawala drew repeated attention to the importance of such an approach to the Vedas. Introducing the published proceedings of the 1960 session of the Summer School he wrote:

> For the Western interpreter the Vedic problem is lost in the sands of a primitive religion bearing the load of blind myths. For the scholar in India there is a stalemate in which the words are important and not the meaning; he feels no obligation towards the problem as to what the Rishis intended to convey as a consistent formulation of their thoughts. The problem, however, cannot be left to such predilections, for the establishment of the new horizons of study in religion, mythology and symbolism on a world stage is offering

infinite possibilities for interpreting the Mind of Man. The Vedas have assumed fresh significance calling for a reassessment of the statements made about the Devas, in the context of creation at the three levels of Mind, Life and Matter, of which the composite and integrated pattern is Man. . . .

This is the groundwork of our approach. Man is the key to unlock the hidden secrets of the meaning behind the words. The *Rigveda* is the most stupendous quest of the human mind to understand the cosmic mystery, the Supreme Law, the Ultimate Truth which holds good for all times and places. The Vedic formulation is wedded to a cult, namely *Yajna,* which in itself was apotheosized. Fortunately the material is abundant, but seldom viewed with a unifying vision. The whole Indian tradition is like a big evolving commentary on the germs of thought in the *Rigveda,* with boundless accretions produced by the religious moulds through the ages. This accepted, the interpreter is expected to transcend the successive orbits in order to discern the seed and the tree. The future of understanding the *Rigveda* seems to lie in the hands of those who are engaged in inquiries concerning religious and mythological symbolism all over the world.

Such was the high conviction that motivated Dr. Agrawala's lifework, and it is very much to be hoped that the effort so well conceived and organized by him will be continued and developed by his successors to serve as a fitting memorial to this scholar of rare eminence and originality.

S. R. RAMASWAMY

N. G. CHAPEKAR

N. G. Chapekar, one of the oldest men on whom the Poona University recently conferred its highest degree, has a record of services to literature which many young men might well envy. For years he edited the quarterly of the Maharashtra Sahitya Parishad and laid down high standards of criticism and of conducting the periodical. His book reviews were marked by a critical sense of appreciation. He frankly admitted it when something was new to him or he considered something important, thus encouraging the young aspirant in his literary effort.

He served on several panels of judges for literary awards of semi-official bodies or societies and maintained throughout an impartiality without losing the appreciative sense. His own literary output is varied and extends to over twenty books.

More important than these services to literature is the spirit of social cohesion which Chapekar infused amongst those who came in closer contact with him. Differences of opinion or of views ought not to stand in the way of social relations. In fact Chapekar has preached, and practised, that it is possible to mix freely in spite of differences of views. Even with people with whom he has differed seriously he has maintained the most cordial relations.

Chapekar introduced a sociological outlook into Marathi literature not only through his books but also through his stray writings and his reviews. Thus, reviewing a book, he admitted he could understand a certain passage of the *Rig Veda* better because of a custom among the Pathans of the N.W. Frontier. His observations on the peoples of the Himalayan region, of Nepal, of Kashmir and nearby regions are interesting to the student of sociology. Tracing the origin and purpose of a tradition or the history epitomized in a word are some of the intellectual pastimes Chapekar has indulged in with rewarding results.

Chapekar's literary output must be detailed to show his wide vision and versatile writings. First came a biographical study of Edmund Burke (1896) followed by a Marathi essay on "Money and the Mechanism of Exchange" (1897). Stray writings were combined into three different books. In 1933, about eight years after retiring from the Judicial Services, Chapekar produced his *magnum opus*, *Amcha Gav, Badlapur*, a socio-economic, historical and religious survey of the village where he has been living. It was a startling publication in a way. Critics took it lightly, considering it non-literary; academicians thought it to be a scribe's intrusion into the specialist's preserve. As time passed, however, its importance came to be accepted.

Tarpan, Chitpavan, Chapekar, are three studies on (i) the sociological aspects of the religious duty of Brahmin householders; (ii) the origin of the Chitpavan Brahmins; and (iii) the Chapekar family. *Chitpavan* in its second, revised edition is almost ready for release. *Kashmir* and *Himalayat* are two travel books about the Himalayan region, the latter embracing Nepal also. Though they appear to be books on travel they have a distinct sociological bias. Experiments in self-government have been critically examined in some essays. Chapekar has also written an autobiography, *Jivan-katha* (1943), and has supplemented it with a short essay on the philosophical aspect of his life, included in the *Zestschrift Chapekar* presented to him in 1946. He submitted a constitutional Reforms Report to the ruler of Aundh to introduce democratic reforms in the State. It embodies his judicial wisdom enriched with practical experience of the working of the British administrative system.

Chapekar has not only enriched the cultural and literary life of Maharashtra but has also attracted international attention. William Morrison, a Fulbright scholar, worked under him for his doctorate and brought the survey of Badlapur up to date. Another American student is at present in correspondence with him on a number of sociological and cultural problems.

Chapekar has influenced almost two generations of writers and social workers. His son, Dr. L. N. Chapekar, has inherited his father's deep interest in sociology. He is closely associated with *Indian Sadhu* and *Thakurs of Sahyadri*.

Chapekar's latest review of the Newars appeared in December 1965. His articles in the Planning Commission's English fortnightly, *Yojana*, speak for his ardent desire to reach wider but select readership. His foreword to my essays *On Historiography* has brought him appreciation from keen students of history. Chapekar has given considerable support to Tilak's theory of the Arctic Home, greatly admiring R. K. Prabhu's continued researches.

S. R. TIKEKAR

TILOK CHAND MAHRUM

INDIA'S PATRIOT POET

With the death of Tilok Chand Mahrum, the noted Urdu poet, scholar, educationist and literary luminary who died in January, India has lost yet another of its brilliant gems. A prolific writer, he was the author of *Ganj-e-Maani*, *Rubaiyat-e-Mahrum*, *Karwan-e-Watan*, *Bahar-e-Tifli*, *Nairang-e-Maani* and *Shola Niwa*. Besides, *Aks-e-Jameel* and two collections of his latest verses are under print.

For his services to Urdu and Persian literature, in 1963 the Panjab Government presented him with a Robe of Honour along with a purse and a scroll eulogizing the part he played in the advancement of Urdu and Persian. Another honour came from the Ministry of Education when his collection of children's poems entitled *Bachon ki Dunia* earned an award last year.

Born in 1887, Mahrum received his early education in Bannu and shifted to Lahore to complete his training in teaching. It was in Lahore that he discovered his true talent for poetry. Many things stirred him to write. A casual visit to the mausoleum of Jehangir resulted in the poem "*Noor Jehan ka Mazar.*" Undoubtedly this poem not only won him repute but proved quite an event in literary circles.

It is in the sphere of patriotic verse that Mahrum is held in high esteem. The political life of the country had a deep impact on his genius, and as a sensitive writer he wrote on the dilemmas of the time with a fluency and an effect all his own. Hali, Sarur Jahanabadi, Iqbal and such other poets had already written much patriotic poetry and Mahrum followed suit. In his poem "*Bharat Mata Kyon Roti Hai*" Mahrum impresses on his countrymen the need to realize the anguish of their motherland. His national songs are too many to enumerate. The partition of the country and the political awakening of the masses especially so filled his heart and moved him that he wrote songs glorifying India's heritage.

Mahrum has also written nature poems, which vividly depict the beauty and glory of India. Thus one comes across descriptions of flowing streams, snow-capped mountains, crowded cities and clear skies. His *ghazals* possess a distinct originality and sensibility, and some of his couplets have almost become proverbs.

Mahrum is an alchemist of words and a master of prosody. Aware of the intellectual calibre of his audience, he uses the idiom which best suits the occasion and the topic. The result is enjoyable both for grown-ups and for children. His poems for children bracket him with Ismail Meeruthi, who also wrote much for children. He frequently draws a moral in such poems but keeps both meaning and language simple.

Mahrum blended purpose with art and gave his art a better and nobler mission to perform. His poetry is to some extent representative of the emotional history of his times. As a true Indian, he served his country and literature through his pen and poetry.

INDER JIT LAL

NOTES AND NEWS

UNESCO TO PUBLISH AN ANTHOLOGY OF HYMNS OF SHRI GURU GOBIND SINGH

In commemoration of the 300th anniversary of Shri Guru Gobind Singh, the tenth Guru of the Sikhs, UNESCO has decided to sponsor the translation of an anthology of selected hymns from the *Dasam Grantha* (or the book of the tenth Master) on the recommendation of the Government of India.

The 300th birth anniversary of Shri Guru Gobind Singh falls on January 17th, 1967. To celebrate the event the Government of Panjab has formed a Guru Gobind Singh Foundation consisting of some well-known men in public life to work out a detailed programme. One important item of the proposed programme of the Foundation is the publication of important works of Guru Gobind Singh for which they have constituted a special sub-Committee. Eminent scholars and experts in the subject are to be associated with this work.

The writings of Guru Gobind Singh have a universal theme and are of outstanding literary merit. The proposed anthology of selected hymns from the *Dasam Grantha* would be a companion volume to the one based on the *Adi Granth* which was sponsored by UNESCO in 1960.

TRANSLATIONS OF EUROPEAN AND AMERICAN CLASSICS INTO INDIAN LANGUAGES

As part of the Literature Translations Programme of UNESCO's Major Project for promoting Mutual Understanding of the Cultural Values of East and West, the Indian Academy of Letters (Sahitya Akademi), New Delhi, has recently published translations of thirteen European and American classics into the Indian languages. UNESCO's contribution, extended under the Organization's "Participation Programme," has been in the form of high-quality Swedish paper, shipped on order from UNESCO directly from Sweden to the Indian Academy of Letters.

Fifteen other European classics had previously been published in Indian languages under this programme. The books which have just appeared are:

	Translated *From*	*Translated* *Into*
Aristophanes—*Frogs*	Greek	Malayalam
Cervantes—*Don Quixote*	Spanish	Gujarati
Victor Hugo—*Les Miserables*	French	Hindi
Machiavelli—*The Prince*	Italian	Panjabi, Assamese
John Milton—*Areopagitica*	English	Hindi
Moliere—*Tartuffe, Le Bourgeois Gentilhomme*	French	Hindi
Rousseau—*Le Contrat Social*	French	Tamil
Thoreau—*Walden*	English	Hindi
Tolstoi—*War and Peace*	Russian	Assamese
Voltaire—*Candide*	French	Assamese
Aeschylus—*Agamemnon*	Greek	Kannada
Sophocles—*Oedipus Tyrannus*	,,	,,
Aristophanes—*Frogs*	,,	,,

NATIONAL BOOK FAIR 1966

UNESCO has sanctioned a grant of Rs. 23,750 to the National Book Trust of India, New Delhi, for holding a National Book Fair at Bombay from November 5th to 20th, 1966. Various publishers and booksellers will participate in this significant event. An important feature of the Book Fair is the National Book Week which will be celebrated from November 8th to 14th. The Executive Committee of the Federation of Publishers and Booksellers Associations have agreed to allow a special discount on books bought during the week.

P.E.N. MEETINGS

DELHI

PADMAKAR AND HIS AGE

A meeting was held on July 27th, at Sapru House, under the auspices of the P.E.N. Delhi Group. Dr. Braj Narayan Singh, a lecturer in the Delhi University, read a paper on "Padmakar and His Age." Dr. Gopal Sharma, a descendant of Padmakar and General Editor in the Central Hindi Directorate, presided.

Padmakar (1753-1833) is a representative poet of the later classical age in Hindi, known as the *Uttar Riti Kal.* Among his important works are *Jagat Vinod, Padmabharan, Ram Rasayan, Himmat Bahadur Virudavali, Ganga Lahari, Alija Prakash* etc. Among the contemporaries of Padmakar, Bodha Thakur, Gval Rai, Pratapsahi, Din Dayal Giri, Chandra Shekhar Vajpayee etc., deserve particular mention. These men were masters of rhetoric and have fully described *chhanda* (metre), *alankar* (figures of speech), *nayika bheda* (the description of different types of women), etc., in their works.

Padmakar, like Kalidasa, has great æsthetic appeal, which makes him popular to this day. Dr. Singh frequently quoted from his poetry to illustrate his points. The finest sentiments of love are expressed, sometimes in language which can hardly be improved.

Padmakar lived in several royal courts. For ten years he was at Jaipur, then at Bundi, Gwalior, Datia, Panna etc. He passed his last days at Kanpur on the bank of the Ganga. In his last years he suffered from leprosy. *Ganga Lahari* is written in praise of the river, bathing in which it is said he was cured. He died when he was eighty.

At one time Padmakar was awarded a hundred thousand rupees for a single verse and on several occasions be received thousands of gold coins from royalty. He lived in luxury befitting a court poet and was highly respected. He came of a family of Telang Bhatt *brahmins* of Andhra Pradesh which had migrated to the north to seek royal patronage. His father as well as some others of his family were also good poets.

Padmakar is a master of language and his works have stood the test of time. His excellent descriptions are often quoted. His favourite figure of speech is alliteration, which he uses skilfully. As a poet of beauty his approach is basically similar to that of the Sanskrit poets and he maintains the proprieties.

Padmakar lived in an age of transition when the power of the Moghuls was falling to pieces. The poetry of his times was ornate but written by some of the finest poets.

In the discussion which followed it was argued that practically all the poets of this age wrote to please their royal masters and were not much different from one another. The present writer held that although the classical style was common to all these poets they still were individual in their expression. The differences were owing to their special abilities, maturity of thought and inherent qualities.

Dr. Gopal Sharma referred to the scholastic tendency in classical poets and observed that it is natural for men to want to impress others with their learning. He felt that the older poetry was more readable and easier to remember. New poetry can only be read from the text and is forgotten soon after.

After a vote of thanks and light refreshments the meeting concluded.

MADHAV SINGH "DEEPAK"

AN EXPLANATION

Because some of the special invitees, through grants made by Foundations to the American P.E.N. Club, were paid travelling expenses, some of our fellow Members and Friends have jumped to the conclusion that the delegates from India and the Guest of Honour may also have received a travelling grant. As this is not so, and we want no misunderstanding in the matter, we state here that none of the delegates from India listed below received any grants from the American P.E.N.: Madame Sophia Wadia, Professor M. M. Jhaveri, Shrimati Leela Row Dayal and Shrimati Zeenuth Futehally. Dr. K. Bhaskara Rao and Kumari Soma Vira, already in the States, also attended the International P.E.N. Congress at New York at their own expense.

A CORRECTION

Shri Karoor Nilakanta Pillai was not present at the Congress as reported in the August issue. He was unable to attend.

THE LITERARY SCENE ABROAD

Literature East and West. Vol. IX, No. 4. China Issue. (State University College, New Paltz, N.Y. December 1965, received late. $1.00)

Considering the change-over from the past and the differences in ideology and atmosphere at the present, the issue is a laudable and successful effort. It is dedicated to the memory of Professor T. A. Hsia, "writer, teacher and friend," and opens with a fine story by him, "The Birth of a Son." It describes in flashbacks the association of a middle-aged childless Chinese couple with a stoic but understanding Buddhist monk, who assures them that they will have a male child. The different emotions during the period of barrenness and fertility and at the time of childbirth are handled with knowledge, tenderness and beauty. His language equals his perceptive mind.

The other story is "Hong Kong 1960" by Kenneth Hsien-yung Pai. There is a world of difference between the two stories. This one is sordid and racy, yet the tale is true of this metropolis.

There is a sincere article, "The *Shih Ching* as World Literature," by Henry W. Wells. This most ancient anthology of poems, he says, is a primitive yet sophisticated collection, encompassing public and private life, the court and village. The poems have a lilt and were meant to be memorized and sung. He quotes from them to prove the artistry and the lyric qualities. There have been several translations but the one by Waley is the best in his opinion.

The next article, "The Myth and the Uses of Folk Tradition in Chinese Poetry: A Comparison of the *Shih Ching* with Communist Folk Songs" makes plain that if Communist China encourages poetry it is with a selfish motive and its poetry, however much it tries to emulate or copy ancient traditions, fails to reach great heights. Mr. Irving Yucheng Lo shows how easily the *Shih Ching* lends itself to an elaborate system of moral and political interpretation and how the Communists have made use of this in *Hung Ch'i Ko Yao* (The Songs of the Red Flag) published in 1959 from Peking. One cannot resist quoting to show what a slavish level poetry is reduced to:

> Patches of white clouds float on the sky;
> On each cloud unfurls a red flag.

Are they heavenly soldiers arrayed in battle?
Why do the red banners flutter on the clouds?

But he ends with a fair observation: "... a knowledge of the past will assuredly increase one's awareness of the present... and only in the perspective of history can the intentions of a government be truly understood."

Included also are a few reviews of recent publications and two poems. Another article, "Poets and Poetry of China's Last Empire," which informatively covers a large ground is a condensation from a longer paper. Two other rather technical articles are "Imagery in a Medieval Ballad: A Song of West Isle" and "The Verse Section in *Huang-liang-meng*."

MUMTAZ CURRIM

THE LITERARY SCENE IN INDIA

ENGLISH

Shri B. S. Naik of the Government Central Printing Press, Bombay, has produced a complete treatise *Typography of Devanagari* (Director of Languages, Bombay. 421 pp. price not mentioned) in which the standardization of the script is considered authoritatively.

The tome is divided into nine Chapters and five Appendices have been added to it. The impressive part, however, is the selection of facsimile pages of early book-titles. Fifty-nine plates, 128 illustrations and 45 tables lend to this volume a historical and comprehensive completeness and hardly any aspect of the Devanagari script escapes the author's attention. All major and minor attempts at script reform have been taken note of and recommendations given adequate consideration. The development of the Devanagari script and its current typefaces, modern requirements necessitating mechanization, speedy composing and various devices which are available for the Roman types, are all given due attention. How complicated the problem of script reform is can be judged by glancing at App. B (p. 361-368) in which the decisions of the Committees and Governments are tabulated. On the whole it is an effort in the right direction and Shri Naik has provided enough material to give thought to script reform. Since Devanagari is current in many states of the Union and is the script of the official language Hindi, the Union Government too is deeply interested in its application to typewriting, mechanical typesetting etc. We appreciate particularly the historical value of the book.

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Dr. Sisirkumar Ghose has compiled selections from five books of Lewis Mumford in *Faith for Living* (Bhavan's Book University, No. 38) under seven broad headings: "Programme for Survival," "Culture of the Family," "Love and Integration," "Renewal of Life," "Triumph over Systems," "Art, Technics and Cultural Integration" and "World Culture." "Precisely at the hour of our greatest success, we must beware of the terrible sin of *hubris*" (pp. 11-12). "Man is both a symbolmaker and a toolmaker from the very outset because he has a need to express his inner life and to control the outer life" (p. 63). These and other gems of thought make the book topical and very valuable.

Readers will find it difficult to grasp the full import of Mumford's words. For a better understanding of his thoughts biodata and explanatory Notes were necessary. Orozco (p. 52), Abbe Gratry (p. 62) and Benton MacKaye (p. 74) are names that hardly mean anything to a young reader of today. The half-truth that Gandhiji spent a whole day every week in *complete retirement* and silence, ought to have been corrected either by the Editor or by the General Editors.

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The Central Museum, Nagpur, was a hundred years old in 1964. Dr. Zakir Hussain, our Vice-President, presided over the celebrations. As part of the celebrations a volume of scholarly papers was prepared: *Satabda-Kaumudi* (Central Museum, Nagpur, 189 pp., art plates 62: colour plates 9. Rs. 15.00). The illustrated MSS of *Jnanesvari* (1763 A.D.) and of *Bhagavata*, are quite impressive. An idea of what variety of coins, sculptures, MSS, copper plates and other specimens of a scientific nature the Museum possesses can be obtained from some of the articles. Shri V. S. Agrawala traces the origin of the Buddha image (pp. 29-35) while Shri S. V. Sohoni skilfully finds his way out of the tangled mass of epigraphic and other material to determine the chronology of Prabhavati Gupta's career, between

355 and 430 A.D. Only a scholar and archaeological expert could attempt to solve the riddle. The Rev. Zacharias "Vishahari" writes about snakes (pp. 86-89). On the whole the volume provides a varied fare and the art and colour plates alone are worth the price of the entire book.

S. R. TIKEKAR

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Shri D. S. Desai, Home Minister of Maharashtra, presided over the publication ceremony of *Goa — Land and People,* in Bombay on June 24th. The illustrated booklet has been compiled by the noted journalist Shri Shridhar Telkar, assisted by his talented wife Shrimati Prema Telkar. The booklet gives vividly a panoramic view of the history and culture of Goa. The photographs, covering a wide span over 1,000 years, prove clearly that Goa is intimately related to Maharashtra. The booklet (Rs. 15.00) has been published by the compiler (Telkar's Feature Service, Janmabhumi Chambers, Fort Street, Bombay 1).

ANANDRAO JOSHI (Nagpur)

GUJARATI

The February issue of *Abhyas,* which Principal P. G. Mavalankar edits, is a special number in memory of his father, the late Shri Ganesh V. Mavalankar. It contains articles on his life and manifold activities in Ahmedabad, and all over India. The late Shri Mavalankar was the first Speaker of the Indian Parliament after Independence and played an important part in establishing and promoting democratic traditions in parliament. This issue contains articles by many writers who knew him well. *Abhyas* also periodically prints excerpts from Shri Mavalankar's diary, which makes interesting reading.

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Another noteworthy special number was recently brought out by *Vidyapeeth,* the official organ of the Gujarat Vidyapeeth, Ahmedabad, under the able editorship of Professor M. S. Patel. *Vidyapeeth* is devoting itself more and more to social service. Recently it brought out a special number containing useful articles on the tribes and aborigines of our country. The March-April issue has come out as a special number on our village economy. It is divided into four sections: village planning, agriculture, irrigation and village-industry. The number contains articles by eminent writers well versed in their subject like Shri Babubhai J. Patel and Dr. R. K. Amin of Sardar Vidyapeeth, Vallabh Vidyanagar.

The editorial board promises to bring out more such special numbers in future.

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The Gujarat Vidyapeeth has undertaken to prepare a Gujarati *Jnanakosha* (encyclopædia). The advisory board held a meeting in April when it was decided that the introductory work of the project should be published as quickly as possible and that the Encyclopædia should be universal in nature with a special emphasis on Gujarat and India. The Vice-Chancellor, Shri Thakorbhai M. Desai, was in the chair.

N. K. PANDYA "USHANAS"

A CORRECTION

Our July issue (P. 248) gave news of Shri Kakasaheb Kalelkar's donation of Rs. 5,000, the amount of the Sahitya Akademi award to him, to a prize to be given annually to a non-Hindu Gujarati. The note went on to say this would "encourage 'non-Gujaratis' to contribute more to Gujarati literature." As is pointed out to us this is not quite accurate. The line should correctly read "non-Hindu Gujaratis." We regret the error.

MALAYALAM

The great scholar and poet Ullur S. Parameswara Iyer, who passed away on June 15th, 1949, was a monumental figure in modern Malayalam literature. The Ullur Smaraka Library was established at Trivandrum in 1956. Dr. S. Radhakrishnan inaugurated the library on July 26th. Two more wings are now under construction. The library has at present about 300 members and 6,000 books. The promoters, headed by Dr. P. K. Narayana Pillay of the Kerala University, have planned to establish a Research Institute, as well as a fitting memorial to the great scholar who gave us a History of Malayalam Literature in six volumes. It is proposed to have separate divisions for advanced study in Malayalam, Sanskrit, Tamil and the History of Kerala. Another line of activity is the opening of a library and cultural centre for children. Research fellowships will be established under the auspices of the Library in the name of the poet. Ullur's private library of about 10,000 books and journals has already been donated to the new institution. In Kerala this will be the first Research Institute in the private sector.

MADHURAVANAM C. KRISHNA KURUP

MARATHI

Mysticism by Evelyn Underhill, first published in 1911, was appreciated by leading Indian philosophers including our President, Dr. S. Radhakrishnan and Professor R. D. Ranade. In fact, Professor Ranade had suggested to Shrimati Chandrakala Hate that she should translate the book into Marathi. *Sakshatkar Shastra* (Popular Prakashan, Bombay. 590 pp. Rs. 15.00) is Shrimati Hate's Marathi version of *Mysticism*. The English book came out first in 1911 and was reprinted eighteen times up to 1952. Work on the Marathi rendering was begun in October 1956 and the book appeared in print on 16th April 1966.

The task of translation was not easy; the great difficulty was with regard to the technical terms. English words and their equivalents used in this book have been listed at the beginning. A short biographical sketch of Evelyn Underhill is also appended. Authorities in the field have expressed satisfaction with Shrimati Hate's effort. We appreciate the hard work and perseverance that has gone into the making of this bulky book.

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Chitpavan (A Study of a People) (Author, Badlapur, District Thana. 307 pp. Rs. 12.00) by Dr. N. G. Chapekar in his ninety-eighth year is a pleasant surprise, as this is a second, revised edition of a book originally brought out in 1938. The other pleasant surprise is the English title page and résumé (pp. 11-27) for those who cannot read Marathi.

The Chitpavans as a community had attracted attention all over India when they were in power as Peshwas of Chhatrapati Shahu (1707-1749). Charles A. Kincaid has called his *History of The Maratha People* (O.U.P.) the epic of the Bhosales and the epic of the Chitpavans. During the British régime, the administrators made the otherwise small community more widely known by underlining the racial stock of the agitators for political freedom. Because of their learning, their methodical and frugal ways, the Chitpavans have shone in all the spheres in which they happened to be placed: in Government service, in business, in education, as men of science and industry, at the bar or on the bench.

A study of such a striking community must prove interesting. Dr. Chapekar's approach is that of a student and he has shown how similar efforts should be tackled. The constant search for truth that urged Dr. Chapekar to undertake this revision of his previous edition at this ripe age must prove inspiring.

In this edition, the major addition is a Sanskrit MS. of the early seventeenth century from Guhagar about the deity of the place, *Vadeshvara*. Curiously, this unique MS. was found in Calcutta!

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Swati is a new Marathi bimonthly published from New Delhi. (L. G. Deo, E-Greater Kailas, New Delhi 14. Annual subscription Rs. 10.00) It caters to all tastes, providing a varied fare, generally reprints, with one or two topical articles. Six issues have so far been published and each issue is proving more attractive than its preceding number. Throughout the accent is on literary merit. When most established magazines are for advertisements, the reading matter being elbowed out, *Swati*, with its pages full of reading matter, marks a welcome change. For this merit at least, readers will appreciate it. It is such a relief to find unbroken columns of reading matter, undisturbed by a varied publicity effort.

S. R. TIKEKAR

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During the last hundred years there have been several attempts to acquaint readers with the history of Marathi literature. Twenty years ago the late Shri S. M. Matey, Working President of the Marathi Sahitya Parishad, Poona, had planned to publish a ten-volume authentic history of Marathi literature, but the scheme could not be finalized.

About six years ago the Marathi Sahitya Parishad decided to publish a seven-volume history and entrusted the entire work to Professor R. S. Joag, the well-known critic and author of Poona. The Parishad has recently brought out the fourth volume (558 pp. Rs. 15.00), which, by the way, is the first volume to appear in the series. It covers the early British period from 1800 to 1874. Except a few chapters by Professor Joag, most of the other chapters have been written by other well-known scholars and writers. The volume contains some rare photographs of old authors.

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Dr. M. S. Aney presided over the publication ceremony of the first volume of the late Dr. B. S. Moonje's biography (1900-1920), held at Nagpur on July 10th. The biography is by MM. Balashastri Hardas, a noted scholar, author and orator of Nagpur, and has been published by Shri S. R. Datey, Kaal Prakashan, Sadashiv Peth, Poona (Rs. 15.00). The volume includes a long preface by Dr. Aney and a foreword by Shri M. S. Golwalkar. A seasoned political leader, Dr. Moonje did equally good work in the religious, social and cultural fields. It is noteworthy that, in spite of his busy life, he could find time to prepare a voluminous treatise in Sanskrit on the diseases of the eye. He died at Nasik in 1948, aged seventy-six.

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Padmashri P. L. Deshpande's book *Vyakti ani Valli*, which was awarded the Sahitya Akademi award this year, was first published in 1962 (3,100 copies) by Shri R. J. Deshmukh, Poona. He brought out a second edition the next year which also sold out. This year Shri Deshmukh decided to publish a cheap edition of the book priced at Rs. 3.00 only. Fifteen thousand readers registered their names for it. This edition was declared published by Shri V. S. Madiwale, assistant editor of the daily *Kesari* (Poona), at a function held on June 26th.

ANANDRAO JOSHI (Nagpur)

SANSKRIT

At Pettai, near Madras, the Sanskrit Education Society, Madras, is slowly building up a new Centre for Sanskrit Studies on a large area of land donated to them by members of the family of Shri M. Bhaktavatsalam, Chief Minister of

Madras. The first set of buildings in the campus was opened by His Holiness Sri Sankaracharya of Kanchi Kamakoti Peetham on June 15th. On the same occasion, His Holiness also released Volume II of one of the important major publications of the Sanskrit Education Society, viz. *A Concordance of Verbal Derivatives* (*Kridanta-rupamala*). The present writer explained the plan and importance of this publication. Shri K. Balasubramania Aiyar and Shri T. V. Visvanatha Aiyar explained the aims and activities of the Society. His Holiness also dedicated the main road to the Society's premises in the name of the great grammarian, Panini.

One of the aims of the Society is to take in Pandits qualified in one Shastra and give them training in another so that the Pandit type of scholarship might be strengthened. This is in accordance with one of the recommendations of the Sanskrit Commission.

V. RAGHAVAN

URDU

MAHRUM'S EIGHTIETH BIRTH ANNIVERSARY

A literary meeting to celebrate the eightieth birth anniversary of the renowned Urdu poet, the late Professor Tilok Chand Mahrum, who died on January 6th this year, was held at New Delhi on June 30th, 1966, in the Delhi Public Library Hall under the Chairmanship of Shri Mehr Chand Khanna, Union Minister for Works, Housing and Urban Depelopment. The function, which was convened by the Adabi Majlis, New Delhi, and Halqa-i-Arbab-i-Fikr, Delhi, was largely attended by distinguished *littérateurs* and poets. Shri Hayatullah Ansari, Editor of *Qaumi Awaz*, Lucknow, and the well-known story-writer, Shri Ram Lall, narrated their impressions of the art and personality of the poet.

In a special message paying his tribute to the late Professor Mahrum, Khwaja Ghulam Mohammad Sadiq, Chief Minister of Jammu and Kashmir, said:

> Shri Tilok Chand Mahrum belonged to what may be called the "Makhzan Era" of Urdu literature. He devoted his life to making Urdu poetry richer and more meaningful. Although he shifted to India only after the Partition,

his popularity in the domain of literature had won him universal admiration even earlier both in India and Pakistan. Mahrum's death has been as universally mourned in both the countries. Throughout his life the great poet preached tolerance, universal brotherhood and a humanitarian approach to problems of life. Even in the eternal silence of death, he continues to give his message of love and goodwill to the *littérateurs* of the sub-continent. He always projected through his literary pieces the community of ideals and the traditions and the essential cultural unity between the two countries.

Mahrum's contribution to Urdu literature is great. There will hardly be an Urdu-knowing person who has not enjoyed his poetry. His contribution is specially marked in the field of patriotic poetry and children's literature. The best memorial to the poet will be to keep alive the traditions and the human values which he held dear.

Shri Mehr Chand Khanna spoke of the message of human friendship, peace and love in Professor Mahrum's writings. The division of the country had created a bitterness in the hearts of those who had migrated leaving their ancestral homes and property. Professor Mahrum, born in District Bannu of the North-West Frontier, had also suffered on this account but he was without rancour and his ideals remained unchanged. He had always wished Pakistan well. Shri Khanna praised his broad vision and appealed to Indian poets to cultivate it themselves.

Janab Hayatullah Ansari said the Delhi School of poetry should be proud of Professor Mahrum. He suggested that a selection of his works, in addition to the one published by the Anjuman-i-Taraqqi-i-Urdu, should be published.

In Rawalpindi Mr. Ayub Mohsin, Secretary of the Pakistan Writers' Guild, spoke in praise of the poet, saying his death was an irreparable loss to Urdu. Professor Mahrum had lived in Rawalpindi for a number of years before the Partition and had made a notable contribution to the promotion of the Urdu language and literature in this area. Mr. Ayub described the poet as one of the best symbols of Oriental civilization. Though a citizen of India he belonged to the international realm of literature. The Guild had planned to invite the poet to Rawalpindi and honour him last October but the programme had had to be abandoned owing to the Indo-Pak conflict. His death, he concluded, had snatched away a great poet, a great humanist and a great man.

The people of Isakhel, where Professor Mahrum had been born, also paid rich tributes to him at a meeting presided over by Khan Abdullah Nadeem Niazi. The meeting was attended by a distinguished gathering. A minute's silence was observed to pay homage to the poet's memory. It was decided to establish a library at Mirzoo Khel, his birth-place, and to start the Bazm-e-Mahrum to promote Urdu literature in the town.

A CORRESPONDENT

BOOK REVIEWS

Poems. By GIEVE PATEL. (Nissim Ezekiel, Bombay. 31 pp. 1966. Rs. 5.00; 10*s*. 6*d*.; $2.00) We can begin with the first poem in the collection because it brings out the best and the worst of Shri Patel. The best is more than a mere turn of phrase; the happy phrase is the perception of the poet, *e.g.*:

. . . It has grown
Slowly consuming the earth
Rising out of it, feeding
Upon its crust, absorbing
Years of sunlight, air, water, . . .

The second stanza illustrates the loose mixture of flat awkward statement with good verse:

So hack and chop
But this alone won't do it.
Not so much pain will do it.
The bleeding bark will heal
And from close to the ground
Will rise curled green twigs
Miniature boughs
Which if unchecked will expand again
To former size.

Such flaws in workmanship come rather unexpectedly to the reader.

"*Naryal Purnima*" is an exposition of the Indian situation from a semi-alien point of view — the Parsi intellectual watching the Hindu crowds at Chowpatty admittedly with relief and unconcealed superiority. He describes "the oily ones":

The men are too greasy, their speech
Is too nasal, their wives either plain
Or overdone; they choose for their dresses
A shattering blue and choke their flowers
In tinsel; their mind is provincial
Their children are dull.

The comments are naive linguistically and remind one of the superiority of the "convent"-trained First-year student. The poet is uncomfortable with his sweeping prejudices and his unsuccessful attempt to overcome them is the more interesting part of the poem.

Our interiors never could remain
Quite English. . .
Love the other.

His attempt to identify himself with the driftwood from the south is, if more successful, equally forced.

For a moment I forget to think:
"Eternally ignorant, stranded through ages
Pesky beggars unwilling to work,
Their language a pointless gargle,
Their skin dirty and dark."

The doubt and self-questioning of the poet will however claim the sympathies of the reader and the technical execution of the poem is good, the line and the sentence are in happy accord.

The poet finds more sympathetic subjects in his professional sphere. "Post-Mortem Report," "Post-Mortem," "Catholic Mother," "Cord-Cutting," "The Difference in the Morgue" are a group of poems which stand out as special explorations. He describes with professional ease how swiftly a post-mortem may be conducted.

And all these insides
That have for a lifetime
Raged and strained to understand
Be dumped back into the body,
Now stitched to perfection,
Before announcing death
Due to an obscure reason.

Sympathetic understanding informs the poem "Servants" and the style is pliant and sensitive to textures.

They come of peasant stock,
Truant from an insufficient plot.
Lights are shut off after dinner
But the city-blur enters,
Picks modulations on the skin;
The dark around them
Is brown, and links body to body,
Or is dispelled, and the hard fingers
Glow as smoke is inhaled.

Physician, poet and painter in our age of specialization! It is not often that one meets men like Shri Patel.

Tilottama Daswani

A Guide to Field Study. Edited with an introduction by Sankar Sen Gupta. (Indian Folklore Society Series 6. Indian Publications, Calcutta 1. 120 pp. 1965. Rs. 16.50) We are indebted to the Indian Folklore Society for its pioneering work in the shape of this volume embodying the forms and techniques of field-work from the varied experiences of Indian scholars not only in Folklore but also in Archaeology, Anthropology, Economics, Geography, Psychology and allied subjects. The eighteen contributors include Verrier Elwin, Professor Nirmal Kumar Bose, Sankar Sen Gupta and others, experts in scientific field research.

That field-work means observation is a commonplace but job-analysis and methodology are the *sine qua non* in all research work; otherwise much of the quest becomes vague and rambling.

The editor in his Introduction is modest enough to say that the Guide, though useful to the teacher, student and enthusiasts in planning field investigation and interviewing people, is "not a comprehensive one," "rather a bird's-eye view," "intended to serve the purpose of a primer to provide the elementary know-how." A concrete sketch on such a line is presented in Professor Nirmal Kumar Bose's "Some Hints on Planning Preliminary Survey Work in Tribal Areas."

But a necessary warning on this skeletal approach is provided by Verrier Elwin's "Field Work in Tribal World," pleading that technical researchers ought to have a "humanist background" for behind all this quest is "MAN as a human being." It is only a sixth sense that can discover the flesh and blood and soul beyond the great discovery of Man in anthropology.

The get-up is decent, the alphabetical Index helpful, and we have no hesitation in saying that the publication of such a guide-book will remove a long-felt want of field-workers in science.

CHARULAL MUKHERJEA

Folklorists of Bengal: Life Sketches and Bibliographical Notes. Vol. I. By SANKAR SEN GUPTA. (Indian Publications, Calcutta 1. 180 pp. 1965. Rs. 12.00) This volume, dedicated to Professor Heinz Mode, contains biographical and bibliographical material about eight celebrated Bengali folklorists. None of them made folk culture his sole interest and consequently none of them made it a profession, but each one of them has done distinguished work in this field.

Shri Sankar Sen Gupta, who has compiled this book, has worked hard to give it authenticity and precision. To those interested in folklore these bibliographical details will provide a rich field for research projects or other scholarly pursuits. These details are clearly indicated, exhaustive and systematic. It is from this book that I have got for the first time a clear idea of the varied and innumerable writings of Shri Sarat Chandra Mitra, who was a folklorist of no mean repute.

The other folklorists written of here are Lal Behari Day, Rabindranath Tagore, Dakshinaranjan Mitra-Majumdar, Dineshchandra Sen, Gurusaday Dutt, Kedarnath Majumdar and Chandrakumar De. The biographical details have been arranged with care while in each case the bibliographical records have been prepared with painstaking thoroughness. The photographs, though not always clear and large enough, have certainly added to the value of the book.

The proof-reading for this book was apparently perfunctory. The English style is occasionally verbose and inelegant, the treatment of the subject is sometimes amateurish, but there need not be any doubt about the sincerity, ability and perseverance of the author. His determination has triumphed over all difficulties and this book has the stamp both of dignity and devotion.

DILIP KUMAR SEN

Nehru on Society, Education and Culture. Compiled and edited by S. R. JAYASWAL. (Vinod Pustak Mandir, Agra. 149 pp. 1965. Rs. 500) Jawaharlal Nehru rose to world fame primarily as an ardent nationalist who fought in the forefront of his country's struggle for freedom. This reputation often overshadows his role as an earnest thinker and reformer, and results in pushing into the background his thought-provoking views on the nature of society, the purpose of education, and the meaning of culture. A carefully prepared anthology of his significant utterances on these three basic topics, as the one under review, must therefore be warmly welcomed.

Though Nehru did not claim to have studied "the niceties of Hindu Law" he was convinced from his broad studies of the cultural developments in India, that Hindu society had been essentially dynamic. The very fact that it had survived so many invasions, military, commercial and cultural, was to him a sufficient proof of this vitality. As a champion of the concept of a Secular State, Nehru's views on religion are misinterpreted in his own country by shallow critics as well as by dogmatic communalists. To Nehru the kind of religion as understood or practised by the average man today was a "mere husk and a ritual" with its real content and essence ignored or missed. The basic lesson that only by right means can right ends be achieved is seldom practised. He regretted the increasing divergence between moral and cultural standards on the one hand, and the business of life on the other.

In an inaugural address to the Indian Council for Cultural Relations, Nehru once explained his concept of culture in very simple terms.

> Does culture mean some inner growth in the man? Of course it must. Does it mean the way he behaves to others? Certainly it must. Does it mean the capacity to make yourself understood by other persons? I suppose so. It means all that.

Probably few statesmen in India have thought and dilated more on the subject of culture than Jawaharlal Nehru. He believed that every country had certain cultural characteristics which have developed through the ages. But he also recognized that it was essential to add to them something that can only be called a world-culture. He said, "There is much talk of One World and I believe that at some time or other that talk must bear fruit or else the World will go to pieces."

As Shri Jayaswal, the compiler, points out, "there are numerous ways to keep the memory of a national hero alive, but the best one is to follow the path he has shown." This anthology, with its intelligent classification and exhaustive index, will help to keep that path well lit.

N. R. DEOBHANKAR

Bharàtna Samajman Vidhavanun Sthan. By VATSALA MEHTA. Gujarati. (M. S. University, Baroda. 158 pp. Rs. 3.40) This is the fourth publication in the "Shri Matushri Jamnabai Granthmala" Series. The author has attempted here to study what she describes as the peculiar legal and social position of the widow in India with particular reference to Gujarat. In this book written "in order to enrich the literature of our own language," Vatsala Mehta has "touched only the surface of the vast problems" of the position of the (Hindu) widow over the ages.

The author frequently quotes from the works of eminent sociologists like Westermarck and Hutton and social thinkers like Bertrand Russell and many other authorities in support of conclusions which she has derived from a study of social practices prevailing in the country at different times. She has drawn heavily on Vedic and Brahmanic literature and also on the writings of Narmad, Dalpat, Navalram Trivedi, Munshi, Meghani and many others who have been writers as well as social reformers and have, in some measure, contributed to the solution of this very difficult problem.

The author has acknowledged the courageous fight for the emancipation of the Hindu widow by luminous figures like Raja Rammohan Roy and Ishwar Chandra Vidyasagar, who were the vehement voices that were very largely responsible for the Indian

Renaissance. She has also dealt with the legislative measures starting with the act against the practice of *Sati* (1829) by Lord William Bentinck. She particularly appreciates the various social reforms introduced in the Baroda State by the late Maharaja Sayajirao Gaekwad to show how the condition of the Hindu widow was sought to be made easier in that State.

With the help of factual data the author has shown that the Hindu widow in Gujarat and in the whole of India has lived in seclusion and has been denied much that would make her widowhood easier to bear. True, our attitude to widow-remarriage and other disabilities that keep her in seclusion has appreciably changed. But, she has correctly shown, in spite of the new social outlook the condition of the Hindu widow leaves much to be desired. We have a long way to go before the Hindu widow can hope to live without fear of incurring the wrath of society for breaking away from the crushing weight of centuries-old tradition.

Any book which deals with such a vital problem of our society is an immense service. But such a book, to serve a useful purpose, should have been written more systematically and more comprehensively. That she has failed to mention the gallant efforts of Gandhiji and Maharshi Karve in this connection is rather puzzling. Would it not be ungrateful not to recognize their great contributions?

In so far as the study is confined to the widow in Hindu society, the title of the book should have been more specific. From the literary point of view the rendering and the language could do with some editing.

SARALA JAG MOHAN

Mahatma Gandhi as a Student. Compiled and edited by J. M. UPADHYAYA. (Publications Division, Government of India. 84 pp. January 1965. Re. 1.75) This slim volume under review is a very welcome addition to the increasing corpus of Gandhiana. In its pages is unfolded a detailed and documented account of the student days of Gandhiji, who frankly described himself as "a mediocre student." It spans the entire period of Gandhiji's education, lays bare the influences on him and sets forth the environment that was responsible for moulding this mediocre student into the Mahatma of the later years. Based on authentic records, the narrative is scrupulously free from the myths and fantasies that often settle round an illustrious name. Dr. Zakir Hussain rightly points out in his foreword that whilst we have a number of books which give adequate accounts of Gandhiji's social and political work, there is little information about his childhood and early youth. The book is therefore very welcome.

Shri Upadhyaya gathered very laboriously and assiduously over a period of years first-hand information and sifted all existing documents relating to the student days of Gandhiji to present an unvarnished account of the intensely interesting scholastic career of "Mohania," as Gandhiji was affectionately called by his father. In his pages we catch a vivid and convincing glimpse of Gandhiji, passing from one school to another and ultimately, having been called to the bar, standing poised on the threshold of active life. Many little known things about Gandhiji are here called up vividly and candidly (*e.g.*, Gandhiji's interest in cricket and his mistaken notion that gymnastics had nothing to do with education).

A few slips, here and there, mar the beauty of this narrative (*e.g.*, "para" on p. 14 being an Indian word should have been underlined; "mediocre" (p. 44) has been wrongly spelt and two illustrations have been transposed — the frontispiece and the one between pages 24-25); but nothing can take away from the editor his rightful sense of pride in having been able to compile such a good volume of valuable material.

DILIP KUMAR SEN

. . . One space spreads through all creatures equally —
inner-world-space. Birds quietly flying go
flying through us. O, I that want to grow,
the tree I look outside at's growing in me!

I have a house within when I need care.
I have a guard within when I need rest.
The love that I have had! — upon my breast
the beauty of the world clings, to weep there.

—RAINER MARIA RILKE

028692

NEW PUBLICATIONS

OF OUR MEMBERS

[Members of the P.E.N. All-India Centre are requested to inform us of omissions and to keep us advised of their current publications in any language for mention in these columns month by month. The data required are the language, if other than English, the title of the book in Roman script, with its English translation, the name of the publisher, the number of pages, the date of publication and the price.—Ed.]

Abinash Chandra Bose

Hymns from the Vedas. Original Text and English Translation with Introduction and Notes. (Asia Publishing House, Bombay. xv+387 pp. 1966. Rs. 40.00)

Madhav Singh "Deepak"

Chikitsa aur Manav. A Hindi translation of *Medicine and Man* by Ritchie Calder, o.b.e. (Scientific and Technical Terminology Commission, Government of India, U.G.C. Building, New Delhi. 407 pp. Rs. 10.00)

Vishnu Kumar Pandya

Apani As Pas (The World Around Us). Gujarati sketches. (Laxmi Pustak Bhandar, Gandhi Road, Ahmedabad. 200 pp. February 1966. Rs. 4.25)

Dilip Kumar Roy

Mahanubhav Dwijendralal. A critical estimate of the poet. (Calcutta University, Senate House, Calcutta. Rs. 5.00)

Mira Brindabane. A poetic play in three acts. Bengali. (Hari Krishna Mandir, Poona 16. Rs. 4.00)

Padmini Sengupta

Sarojini Naidu. A biography. (Asia Publishing House, Bombay. 359 pp. 1966. Rs. 26.00)

R. S. Sudarshanam

Asura Sandhya (The Twilight). Telugu novel. (Adarsa Grandhamandali, Vijayawada 2. 398 pp. 1966. Rs. 6.00)

Poetry Book Society Recommendation

The Striders

A. K. RAMANUJAN

A. K. Ramanujan was born in India in 1929 and now lives in America where he is an Assistant Professor of Linguistics in the University of Chicago. His professional concern with the structure and balance of language is reflected in the poise and movement of poems whose rhythms are as sure as they are relaxed. He writes chiefly of his experience of India, his perceptions ordered and sharpened by years of detachment in the West. Though his poems have appeared in magazines in India and on both sides of the Atlantic, this is his first published collection and it is a Poetry Book Society Recommendation for Spring 1966.

'There is some very impressive work in A. K. Ramanujan's first collection. These poems are often as ingenious in their wordcraft as they are sophisticated, unsolemn, and modern in tone. Their outstanding characteristic is a witty use of images, often combined with a strong but unruffled lyricism . . . . Ramanujan, living in America, has produced poems in a modern American style about his Indian childhood.'
The Guardian, London

price 18s

Oxford University Press

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